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Catalogue of Palm-leaf Manuscripts with Basic Manuscriptology

Dr. Sashibhusan Mishra

Acārya S'rī Surendrasūriswarji Jaina Tatvajñānas'āla

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About the Author

Permanent Address :
At- Mundalo
P.O.: Alanahat
Dist.: Jagatsinghpur
Orissa- 754107

Residential Address:
A-2, 1st. Floor
Swapnaneer
Premises No.-19
Bidyayatan Sarani
Kolkata, 700035

Qualification:
M. A. Sanskrit (University of Pune), Ph.D. & D.lit. Sanskrit Grammar (S.J.S.V, Puri)

Present Position:
Assistant Professor
Department of Grammar
Sri Sitaram Vaidic
Adarsha Sanskrit
Mahavidyalaya
7/2A, P.W.D. Road,
Kolkata, 700 035

Award:
Presidential Award
(Maharshi Vadrayan Vyas Samman- 2009)

Written and/or Edited (Published)
15 Books & 10 Articles

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Catalogue of Palm-leaf Manuscripts

(Muni S'rī Ramasūriswarji (Dahelāwālā) Mahārāja's Collection)

with

Basic Manuscriptology

Written & Edited by
Dr. Sashibhusan Mishra (M.A., Ph.D., D.lit. [Sanskrit])
(Recipient of Presidential Award)
Assistant Professor
Department of Grammar
Sri Sitaram Vaidic Adarsha Sanskrit Mahavidyalaya
7/2A, P.W.D. Road
Kolkata-700035

Published by
Acārya S'rī Surendrasūriswarji Jaina Tatvajñānas'ālā
Ahmedabad, Surat
India

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Assistant Professor
Department of Grammar
Sri Sitaram Vaidic Adarsha Sanskrit Mahavidyalaya
7/2A, P. W. D. Road
Kolkata
700035
Email-sashibhusan.mishra7@gmail.com
Phone No.- 09883258920
Type Set By :- Author
Printed By-
THE BANARAS MERCANTILE CO.
125, Mahatma Gandhi Road
Kolkata-700007
India
© Acārya S'rī Surendrasūriswarji Jaina Tatvajñānas'ālā
Published By-
Acārya S'rī Surendrasūriswarji Jaina Tatvajñānas'ālā
Patni Ni Khadki
Opposite Anandji Kalyanji Pedhi, Zaverivad
Ahmedabad
Pin Code- 380001
India
Website- jaintattvajnanashala.org
Email-jaintattvajnanashala@gmail.com
Phone- 079-25381642
ISBN : 978-81-926306-5-6
Books can be obtained from
Panyas Ravivijay Jaina Pathasala
2 Harinagar Society
Near Swagat Flat
Kailash Nagar
Surat
Contact Person- Mr. Gunvant Bhai Shah (09428502456)
First Print- 2014
Price- Rs. 150/-

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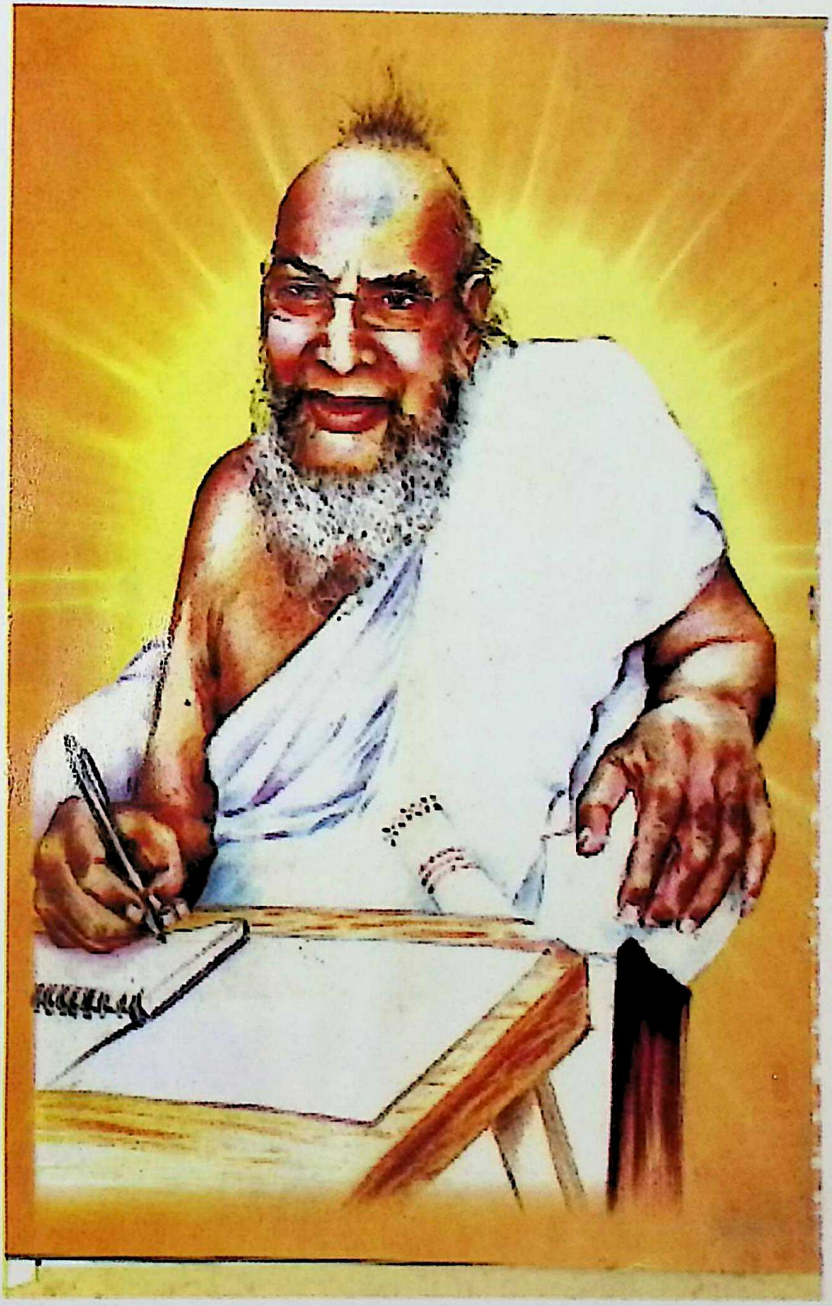

Source of inspiration

His HolinessS'rīmad Vijay Rāmasūris'warji Mahārāja (Dahelāwālā)

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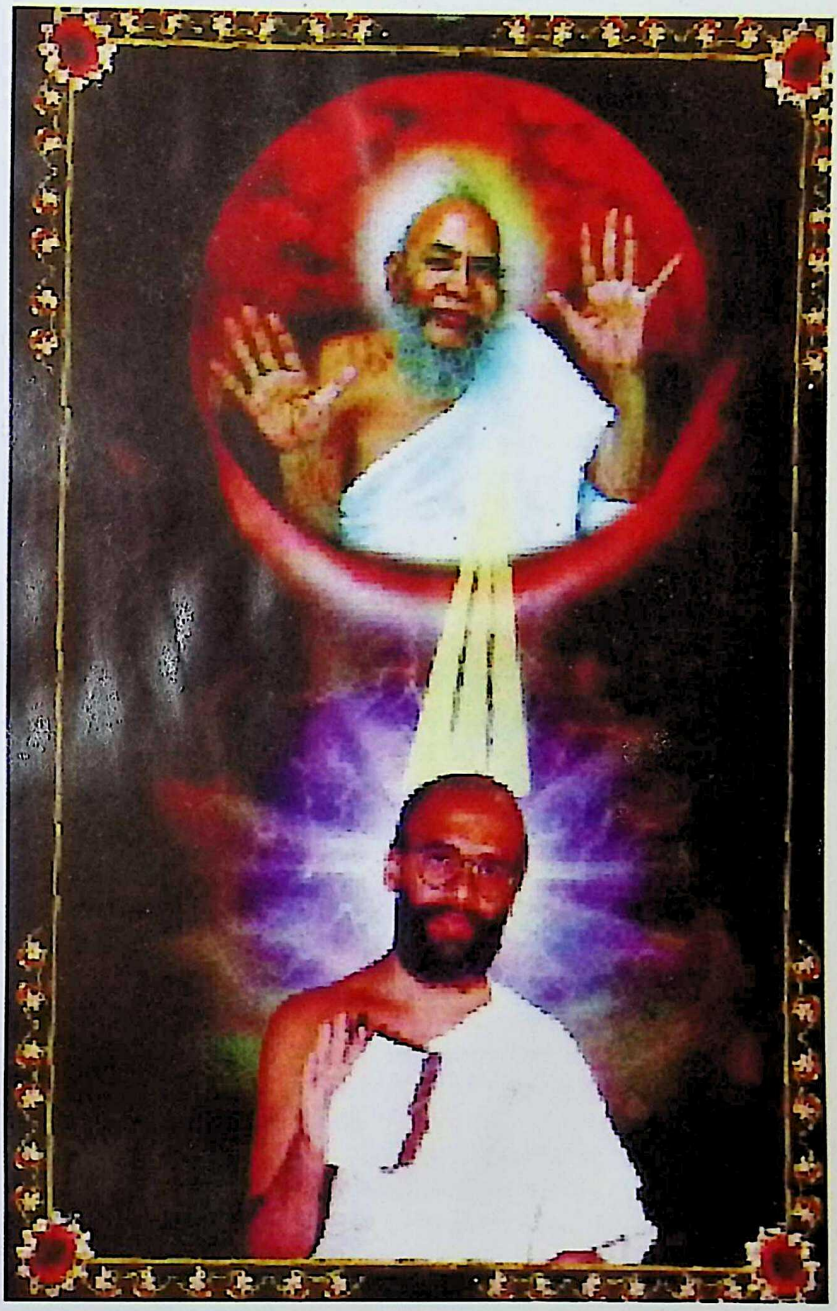
III



Path of Inspiration

His Holiness Jagaccandrasūris'warji Mahārāja Sāheba

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Acknowledgement

I offer my sâṣṭâṅga praṇâma in the lotus feet of His Holiness Jagaccandrasūris'warji Mahārāja Sāheba for his constant blessings for the culmination of this work.

I pay my deepest homage to my revered Guruji Professor Harekrishna Satpathy (Formerly V.C., S.J.S.V., Presently V.C. Rashtriya Sanskrit Vidyapeeth, Tirupati) a noted indologist & Professor Kishore Chandra Padhy (Formerly V.C., S.J.S.V., Chairman P.G. Council & presently H.O.D. Vyakarana), a noted grammarian of contemporary society; for their constant help, blessings & inspiration.

My heartfelt thanks and respect goes to our entire team for their constant support for the completion of this project. Again my regards goes to Dr. T. Ganeshan for his painstaking effort for doing the catalogue of South Indian Manuscripts. In this connection my sincere thanks goes to Mr. Yogesh Mehta for his able co-ordination for the entire project and the entire team of trustees for their constant help.

Again without my family support, I am unable to do such type of creational works. So in this regard I also thank my wife Mrs. Laxmipriya Mishra, & pay respect to my father Mr. Prafulla Kumar Mishra (Government Awarded Rtd. Headmaster) & my mother Mrs. Manorama Mishra. They have enquired about the progress of the work frequently & inspired me a lot.

But the greatest inspiration was provided by my son Āyuṣmân Āditya Mishra (Bâpun) & my nephew Āyuṣmân Arun Mishra (Sipun), who kept the atmosphere of my house and mind very cheerful.

Last but not least, I also bless my son like student Āyuṣmân Dr. Shovon Kumar Bhattacharyya and my younger brother like confrere Dr. Sudhakar Mishra for their constant queries regarding this noble publication.

Before I conclude, I have to crave the indulgence of my praiseworthy readers for the short comings which may have crept into this small work and have to request them to enable me to remove the same by kindly bringing them to my notice.

31st Jan, 2014 **Sashibhusan Mishra**

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ABBREVIATIONS

A	-	Astrology
B	-	Bad
B'	-	Bengali
BA	-	Birth Anniversary
C	-	Condition
D	-	Devanāgarī
DL	-	Devotional Literature
DN	-	Davara (Box) Number
DS	-	Devotional Scripture
G	-	Good (In Condition Column)
G	-	Grantha (In Script Column)
Inc	-	Incomplete
L	-	Language
M	-	Mixed
Ml	-	Malayalam
MSN	-	Manuscript Number
MSS	-	Manuscripts
O	-	Odia
P	-	Purāṇa
RT	-	Religious Text
S	-	Sanskrit (In Language Column)
S	-	Script
SlNo	-	Serial Number
T	-	Tamil
Tl	-	Telgu

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PREAMBLE

Manuscripts were the important source of knowledge in the then India. The ocean of knowledge was written & preserved in various manuscript forms. So for what, ancient people thought that manuscript preservation was a baronial task for them. Though it was a chore for some people, but many religious people, learned people, luminaries, monasteries, temples etc. collected and well preserved all those seeds of knowledge with painstaking effort for a long time. As a result now we are able to find the traditional wisdom of Bhārata. In this connection Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā & their revered Ācāryas took a lead role to preserve copious manuscripts, the proud heritage of Great India. The brief history of this great organisation and its epoch-making Ācāryas is as follows,-

History of Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā :-

This great organisation was founded by His Holiness Parama Pūjya Ācārya Bhagavan S'rīmad Vijay Rāmasūris'waraji Mahārāja (Dahelāwālā) in 1951 A.D. to pay deep homage of gratitude to his venerable Guruji Ācārya Bhagavan S'rīmad Vijaya Surendrasūris'waraji Mahārāja Sāheba.

At the time of Parama Pūjya Ācārya Bhagavan S'rīmad Vijay Rāmasūris'waraji Mahārāja (Dahelāwālā) there were two or three centers of learning for Jain community at Ahmedabad. Again there was lack of availability of learned men and scholars as a source of acquiring all the branches of knowledge of Jainism. After gaining a lot of knowledge of different branches, he then was worried about Caturvidha Saṅgha i.e.,.an association of Sādhus, Sādhvīs, S'rāvakas & S'rāvikās. He thought that,- in current times knowledge has lost its real importance due to materialistic life. He was continuously worried about the lack of real knowledge in current generation. While thinking of a justified solution to this problem, a divine thought came and adorned his mind. He thought that if knowledge will flow like a river without barring anybody through Caturvidha

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Saṅgha, then it will be helpful to constitute a healthy society. By the help of Caturvidha Saṅgha knowledge will pass from generation to generation by offspring's &c. To make this thought come true he realised the necessity of imparting knowledge to Sādhvijis &c. So he finalised to establish an open to all center of education where Jain and other pandits could stay without any sort of discrimination on the basis of Tithi, Samudāya, Gacchha or Firkā. Anybody either Sādhu or Sādhviji, who wanted to acquire knowledge, could come and extract knowledge like a bee extracts honey.

In the beginning of V.S.2007 (1951 A.D.) in Khartarni Khadkina, Parama Pūjya Acārya Bhagavan S'rimad Vijay Rāmasūris'waraji Maharāja (Dahelāwālā) announced to establish *Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā* with the help of Cāṇasmā S'ri Saṅgha to pay homage to his revered Guru. The seed that was planted there with benevolent feelings and hopes and aspirations of spreading knowledge soon grew to be a big tree. When it proved to be very useful in imparting knowledge, S'rāvakas from all over India came and provided numerous help in many forms.

After two years of the foundation stone, the main branch was established in 1953 A.D. After that three other branches were established at Ahmedabad and two other branches at Surat. The place of the branches are given in brief below.

(1) Javerivad, Khadki of Patan, Established in 1953 A.D.
(2) Jhaveri Park, Established in 1985 A.D.
(3) Sabarmati, Established in 1997 A.D.
(4) Shreyansnath Society, near Godavari Nagar, Established in 2004 A.D.

The above four branches are named as *Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā* and are in Ahmadabad.

(5) Kailash Nagar, Surat
(6) Gopipura, Surat

These two were named as "Panyāsa Ravivijayaji Jaina Pāṭhas'ālā". At present all the branches of this organisation are fully functional and running smoothly where Jain Sādhus, Sādhvis, S'rāvakas & S'rāvikās and other pandits are acquiring knowledge &

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taking advantage of this organisation for religious purposes. This great organisation exhibits a giant collection of 17000 paper manuscripts, 2500 palm leaf manuscripts, 50,000 books on various subjects like Philosophy, Logic, Grammar, Astrology, Music, Drawing, Literature, Dictionary etc. and some historic monuments suitable for museums. They are having decorated palm leaves of later age. All the members of the Caturvidha Saṅgha are taking due advantage of the presence of such a great institution. This great organisation is also taking utmost effort to make adequate arrangements for the Jain Sādhus & Sādhvīs during their "Vihāra" (Religious journey by foot). It also flaunts a huge collection of various manuscripts and books on some rare subjects. This collection is exhibited for the public once a year on the event of Kārtika Sud Paṅcami i.e., "Jñāna Paṅcamī". This exhibition continues for 3 days. Lots of people come to see the huge collection from various parts of Gujarat. Here we should note that most of the manuscripts & valuable objects of historic and cultural importance were collected and most of the time were purchased by the said organisation on the advice of His Holiness Parama Pūjya Ācārya Bhagavan S'rīmad Vijay Rāmasūris'waraji Mahārāja (Dahelāwālā).

This great organisation for the preservation of ancient Indian knowledge purchased so many manuscripts from different manuscript holders. Sometimes they also received manuscripts as gift from different religious people. The revered Ācāryas and their disciples kept these manuscripts as wealth and for this they preserved all these manuscripts in a tremendous way. They preserved all these manuscripts in a traditional way. Manuscripts were preserved in red wooden boxes called as Dāvrā in Gujarati. Though they are the followers of Ahiṃsā path, so for that they used only the root of Ghodabacca & red cloth to protect manuscripts from insects.

At present *Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā* has completed the catalogue of paper manuscripts and palm leaf manuscripts. The catalogue of paper manuscripts were done by Jagaccandrasūris'waraji Mahārāja Sāheba and his adherents. During Vihāra at Kolkata revered Jagaccandrasūris'waraji Mahārāja Sāheba decided to constitute an expert committee for completion

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of catalogue of palm leaf manuscripts. Accordingly in 2011 a committee was constituted under the chairmanship of Dr. Sashibhusan Mishra for the same. The members of the committee are,-

1. Jagaccandrasūris'waraji Mahārāja Sāheba - Advisor
2. Dr. Sashibhusan Mishra (Kolkata) - Chairman
3. Dr. T. Ganeshan (French Institute, Pondicherry)
4. Mr. J. Varadarajan (Pondicherry)
5. Mr. L. Narendran (Pondicherry)
6. Mr. Yogesh Mehta (Kolkata) - Convenor

The cataloguing of Odia Manuscripts was totally done by Dr. Sashibhusan Mishra (Assistant Professor, Department of Grammar, Sri Sitaram Vaidic Adarsha Sanskrit Mahavidyalaya, Kolkata). At the time of cataloguing the datas given by Dr. Mishra were manually written by Mr. Yogesh Mehta.

The South Indian part was totally done under the able supervision of Dr. T. Ganeshan (Researcher, Department of Indology, French Institute of Pondicherry, Pondicherry). Mr. J. Varadarajan and Mr. L. Narendran assisted him in this work.

The total team under the blessings of revered Jagaccandrasūris'waraji Mahārāja Sāheba and the benevolent affection of all the members of the existing Trust completed the Brobdingnagian task of cataloguing in 2013 A.D. This work is done by most of the holidays. It is a matter of great pleasure that the list of Catalogue of Odia & South Indian Manuscripts sees the light of the day in a book form.

This great organisation is blessed by His Holiness Parama Pūjya Ācārya Bhagavan S'rīmad Vijay Rāmasūris'waraji Mahārāja (Dahelāwālā). It will be better to give a brief description of the genealogy of his Guruparmparā. It is :-

(Pūjya Panyāsa Dharmavijayaji Mahārāja Sāheba)

⇓

S'rīmad Vijaya Surendrasūris'warji Mahārāja Sāheba

⇓

S'rīmad Vijay Rāmasūris'warji Mahārāja (Dahelāwālā)

⇓

Jagaccandrasūris'warji Mahārāja Sāheba

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All the Ācāryas belong to Dahela Paat. A brief history of above mentioned epoch making some preceptors is as follows.

S'rīmad Vijaya Surendrasūris'waraji Mahārāja Sāheba :- Ācārya Bhagavan S'rīmad Vijaya Surendrasūris'waraji Mahārāja Sāheba was a very influential Jain Ācārya. He was also adorned with the titles like "Prātaḥ Smaraṇiya, Pras'āntamūrti, Adhyātmamūrti, & Gītārthamūrdhanya", which described him as a great person with extraordinary qualities. He was born in a small village of Kuvala, Banaskatha. His parents Dalibai and Savjibhai named him Sircand. Being born in a pious family, the seeds of Jainism were implanted in him naturally from the very childhood. When he was fully mature "Anuyogācārya, Āgamavid, Jyotiṣācārya Pūjya Paṇyāsa, S'rī Dharmavijayaji Mahārāja Sāheba (Dahelāwālā)" was there at Banaskatha and he came into his contact. Pūjya Paṇyāsaji Mahārāja Sāheba's eloquent speeches strengthened the feeling of renouncing the world within him. But being young he joined his father's business, although his mind was in constant hope of renouncing the world. At the end he revealed his feelings of renouncing the world to his parents and they kindly permitted him to do so. After his parents' kind permission Sircand took Dīkṣā at a grand ceremony which was held at Patanvav, Gujarat and since then he came to be known as Muni Surendra Vijaya. He became a disciple of Pūjya Paṇyāsa S'rī Dharmavijayaji Mahārāja Sāheba and continuously bloomed in the spiritual field. He served his guru as an acquiescent one and obeyed all his advice and never disappointed him. All these qualities brought him closer to his guru and he became subject to extra care from him.

Muni Surendra Vijayaji was very strict towards character. He dedicated his life to the cause of uniting the Caturvidha Saṅgha. He had an inspiring personality. He could influence anyone without uttering even a word.

A total of 17 villages of Banaskatha like Kuvala, Bhabhar, Diyodar, Tervada, Raiyya, Ravel, Isarva and others were unified under his able leadership. At that time the society was ceased by many evils, mainly female trafficking. Moreover even various types

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of addictions had trapped men. Due to all this the society was in a pathetic condition. At this time he made constant efforts to improve the condition of these 17 villages of Banaskatha and succeeded too. It was due to his efforts that gambling and the business of female trafficking came to an end in these villages. In short, staying within the limits of a Sādhu, he made constant efforts to bring the society up to a respectable level and inspire them to follow religion in a better and a more extensive manner.

Not only did he himself renounce the world but also inspired five of his relatives to do so by his eloquent speeches. The relatives whom he inspired were:- Rupcānd, Jagjīvan, Tilcānd, Vādilāl & Dahyālāl. All of them renounced the world and were named Pūjya Paṇyāsa Ravivijayaji, Pūjya Munirāja S'rī Jinendravijayaji, Pūjya Munirāja Mahodayavijayaji, Pūjya Munirāja Vis'ālavijayaji and Pūjya Munirāja Hemendravijayaji. All of them were his disciples. Moreover Pūjya Paṇyāsa Surendravijayaji's every step was fully supported by the Kuvala Saṅgha and around 16 men and 50 women renounced the world following his footsteps.

After a long fruitful and effortful life he left this mortal world for ever on Kārtika Vad 5 Vikrama Samvat 2006 (1950 A.D.) at Ahmedabad. In short his life is -

Birth :- Kārtika Sud 2, Vikrama Samvat 1950 at Kuvala, Banaskatha, Gujarat.

Dīkṣā:- Pauṣa Vad 10, V.S. 1969 at Patan, Gujarat.

Gaṇipada:- Magsar Sud 5, V.S. 1990, at Dehlana Upasraya, Ahmedabad.

Paṇyāsa Pada:- Magsar Sud 5, V.S. 1990, at Dehlana Upasraya, Ahmedabad.

Ācārya Pada:- Fāgan Vad 6, V.S. 1999, at Junagadh, Kathiyavad.

Kāladharma (Swargavāsa):- Kārtika Vad 5, V.S. 2006 (1950 A.D.) at Ahmedabad.

S'rīmad Vijay Rāmasūris'waraji Mahārāja (Dahelāwālā) :- Ācārya Vijay Rāmasūris'waraji Mahārāja (Dahelāwālā) was a great saint of the 20th century. Even in the 5th aara (1 part of the Kālacakra) he lived according to the norms laid down by Tirthaṅkara Mahāvir and tried to live a sinless and a virtuous life to the extent possible.

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He was born at the Shahpur Kuvavali Pol, Ahmedabad on Mahā Sud 5, V.S. 1973, (1917 A.D.). His parents were Gaṅgābā and Bhālābhāi and he was named Raman. His parents had sown the seeds of religion and culture in him since very childhood. He studied at a Jain School in Mansukhbhai's Pol. His aunt had renounced the world and was named Campās'riji. When he was in the 6th standard she attracted his attention to Jainism by giving him a kite. After that she introduced him to Guru S'rīmad Vijaya Surendrasūris'waraji Mahārāja Sāheba. In his contact the feeling of renouncing the world grew deeper and stronger within him. At the tender age of 13 on Vaisākha Vad 10, V.S. 1986, (1930 A.D.) he took Dikṣā and renounced the world in the Asarva–Haripura Jinamandir despite his elder brother being dejected with it. After taking Dīkṣā (initiation) he came to be known as Pūjya Muni Rāmavijayaji and became a disciple of Pujya Muni Surendravijayaji.

Soon the news of such a young boy renouncing the world spread in all directions like fire and he was praised everywhere. The lamp that was lit at the adolescent age of 13 grew bigger and brighter till the ripe age of 89 years. During his youth at the age of 26 he attained the designation of a Gaṇipada and at the age of 34 he solicited the designations of a Paṇyāsa and an Ācārya at the Dahela's Pat. He was trapped with an addiction for knowledge. After renouncing the world he was so deeply engrossed in sucking knowledge out of books and scripts that in a very short span of time he mastered subjects like Jainadars'an, Ṣaḍdars'an, Nyāya, Vyākaraṇa, Tarka(Logic), Sāhitya, Jyotiṣa &c. Not only he did himself make wise, but also made constant efforts to make the Caturvidha Saṅgha more knowledgeable.

Today S'rī Caturvidha Saṅgha is experiencing a lack of knowledge and this fact was continuously eating him up. To get rid of this problem he thought if Sādhvījis were learned then, they would impart their real knowledge to S'rāvikās and then it would flow to the S'rāvakas resulting in a flow of knowledge in the Caturvidha Saṅgha. To give a concrete support to his thought and effort he established Ācārya Surendrasūri Jaina Tatvajñānas'ālā and displayed the deep gratitude he owed to his Guru.

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Discipline formed an integral part of his life. He did not even allow a minute mistake in the carrying out of norms laid down by Tirthaṅkar Mahāvira. He was very alert regarding his work and always finished it on time. He was punctual, disciplined and his only aim was to break free from the vicious circle of life and death. It was because of the presence of these qualities in him that he became the leader of the Caturvidha Saṅgha in V.S. 2047 (1988 A.D.). After becoming the leader he solved many burning and unsolved questions regarding Jainism. Some of them are the protection of the environment in and around the Shatrunjay Tirth, questions regarding God, Guru and Tithi (Dates according to the Jain Calendar) etc. Under his able leadership all groups under Tapagacha were invited for a meeting to unite these groups under one banner. This meeting was successful and all groups were united under one banner.

After renouncing the world he had to face a lot of difficulties in his life which lasted till his Kāladharma at the age of 89. Still one could not even find a trace of melancholy on his face. He fought all illness like a brave soldier and at the end he fell to cancer but still he was not sad for this. However ill he might be he would cure it in the Upās'raya, (The place where Sādhus dwell) and the cure had to be Ayurvedic in nature. By doing this he set an example to his disciples, followers and other Sādhus. If one saw him for the first time unknown of the fact that he was fighting cancer, one could never make it out. When he attained the path of liberation like a merry bird it seemed that even death was ashamed to fall upon him.

He had a transparent, frank and fearless character. He never feared advising even the best of Ācāryas on matters related to Caritra. He also organised a meeting of all Ācāryas under his leadership in the year V.S. 2056 – 57, (2000 – 01 A.D.) to solve some questions regarding S'rī Caturvidha Saṅgha and Jainism. All this is just a glimpse of what he was. An ordinary person cannot even dream of describing him properly as words prove to fall short in describing his greatness. He was like one of those loftiest hills that uncrown his greatness to the stars. He possessed an extra-ordinary aura circle. He could influence people by not even uttering a single

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word and the one who came into his touch was sure to see progress in his life. In short his life is-

Birth :- Mahā Sud 5, Vasanta Pañcamī, Vikrama Samvat 1973 at Athmedabad, Gujarat.

Dīkṣā:- Vais'ākha Vad 10, V.S. 1986 at Haripura, Gujarat.

Gaṇipada:- Aaso Vad 3, V.S. 1999 at Jamnagar.

Panyāsa Pada:- Vais'ākha Sud 3, V.S. 2007 at Patan.

Ācārya Pada:- Vais'ākha Sud 5, V.S. 2007 at Patan.

Kāladharma (Swargavāsa):- Phāgan Vad 9, V.S. 2061 at Kailash-nagar, Surat.

About the Book :- After the cataloging process, it was decided by the trust with the blessings of revered Jagaccandrasūris'waraji Mahārāja Sāheba that the catalogue should be published for benefit of scholars of the globe. Accordingly the total catalogue is going to be published in a book form. In this book apart from the catalogue of Odia and South Indian Manuscripts a brief discussion is done regarding basic manuscriptology and topics related to this. Again most of the MSS collection of Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā are in two major languages. They are, - Odia and Tamil. So for the betterment of our worthy catalogue reader, a brief introduction is given about the above mentioned languages. So accordingly this book is divided in two parts, i.e., Part-I, i.e., Basic Manuscriptology & Part-II, i.e., Catalogue of Palm-leaf Manuscripts. In this second part catalogue of Odia palm-leaf manuscripts and catalogue of South Indian palm-leaf manuscripts are given separately. In this part firstly catalogue of Odia palm-leaf manuscripts is given and later catalogue of South Indian palm-leaf manùscripts are given. Now we should give a brief introduction regarding the contents of this manuscript collection.

This collection of palm-leaf manuscripts is very interesting in some ways. The texts are written in two main languages- Odia &Tamil. Apart from the above mentioned languages we also find so many manuscripts in Sanskrit and few manuscripts in Telugu and Malayalam languages. Odia and Tamil script is used for texts in that language while Grantha, Odia etc. are the scripts mainly used for the majority of texts composed in Sanskrit. Here also we find some

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instances where Grantha script is used for writing languages other than Sanskrit

This noble collection of palm-leaf bundles contain texts on varied subject matter. To mention a few types: There are so many interesting texts of Ayurveda basically on the Siddha medicine System, texts on the procedure of many rites to be performed at home and a good many of the texts treat the funeral and obsequies rituals, Vedas, on different Mantras and the Yantras used in worship for obtaining special powers, village land records, hymns in praise of various deities, texts on astrology, folk tales, stories that are recited in villages, epics, various purāṇas, tantras, morals, orisons, prognosis, pāñcāli (a religious text where the praises of deities and related rituals are written), gāruḍi (hymns related to snakes), gāreḍi (local tantric rites), many religious texts, devotional literatures and so on.

Of them, by far a sizable number of texts are found in the subject of Siddha medicine and one can very well say that this is a veritable treasure trove of Siddha medicine texts. Definitely this manuscript collection and especially the texts on Siddha medicine are so varied and are of wide variety. Of these Siddha medicine texts, many have not been published so far and remain only as manuscripts. Again in Odia collection we see so many different types of medicinal texts composed by some well-known ancient traditional doctors like Mādhava Kar, Gopīnātha Saḍaṅgī, Sākara Baidya, Kṛṣṇa Dāsa, Rāhāsa Nanda, etc. of the then Odisha.

In this Siddha medicine category there are different genres and types: Vākaṭam like Kecavākaṭam, Medicine preparation texts, texts that are under the name of well known ancient sages and personages such as Agastya, Bogar, Dakṣiṇāmūrti, Maccamuni, Rama Devar which are in verse form (some numbering 200, others 300, etc.). There are still other texts such as Caṭṭaimuni Vaidyam, Pulippāi Vaidyam, Maccamuni Vaidyam, etc., which seem to be very valuable texts that treat the various diseases, their cure and the preparation of medicines. Also there are certain texts named Maruttuva Aṭṭavaṇai—lists—which give a long list of herbal ingredients and the simple methods of preparing various medicines using them.

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In this collection there some texts that treat exclusively the preparation of a special kind of Siddha[1] medicine called 'Centūram' in Tamil which are used in curing different skin diseases.

That our ancient sages were great experts in curing the diseases of various animals such as elephant, horse, cows etc. is borne out by the so many texts titled as Ānai Cāttiram and Gajavaidyam (Medical treatment for elephants), As'vākaṭam (Medical treatment for horses), Govaidyam, Gaus'āstra etc. There are a few texts called Racavātam dealing with ancient Indian alchemy.

Next to texts on Siddha Vaidya, there are a good number of texts on different Smṛtis, on domestic rituals, etc. composed by Bodhāyana, Manu, Āpastamba, etc. Also many texts are available containing devotional hymns, hymns containing many names of deities such as S'iva, Viṣṇu etc.

Again we find quite a number of texts containing Tamil folk tales, Odia short stories in narrative form. Apart from these, texts containing parts of the Ṛgveda, Yajurveda, Sāmaveda, etc. are also found in Ācārya Surendrasūri swarji Jaina Tatvajñānas'ālās' collection.

It is also interesting to find many bundles containing old household accounts, cultivation accounts of some families and land records.

Though texts related to the Dars'anas such as the Nyāya, Yoga, Mîmāṃsā are not found in this collection it is very heartening to find, as said earlier, a huge reserve of Odia Ayurvedic texts and Tamil Siddha Vaidya texts of which many still remain unpublished.

In this modern age when mankind is afflicted by many diseases of which some have been declared incurable by present day physicians, it would be helpful and desirable that some of the ancient Ayurvedic texts in Odia & Tamil found in this collection are taken us for serious study and are published after critical edition accompanied by detailed explanations.

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1. The Siddha science is the oldest traditional treatment system generated from Dravidian culture. The Siddha flourished in the period of Indus Valley civilization. Palm leaf manuscripts say that the Siddha system was first described by Lord S'iva to his wife Pārvati. Pārvati explained all this knowledge to her son Lord Muruga. He taught all these knowledge to his disciple sage Agasthya. Agasthya taught 18 Siddhas and they spread this knowledge to human beings.

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Chapter-1

History of Writing in India:- The history of writing in India is very old. While dealing with manuscripts a question arises spontaneously that at what time the first manuscript could have been written. Keeping this idea in mind the study of palaeography is started. For manuscriptology, neither the origin and genealogy of scripts nor its development through the ages is required in detail, but a general outline of history is essential, because the manuscripts are also written documents in historical succession. Thus, the question of antiquity of writing is dealt with here as a prelude to the study of manuscripts. For analysing the history of writing we have to depend upon the written chronicles, epoch-making literary works of prominent authors, epigraphs &c.

We all know that Vedas are declared as World Heritage by UNESCO & at the same time it is the oldest written literature of the globe. The date of Vedas yet is a matter of great controversy. But it is believed by the scholars that Vedas were written prior to 12th century B.C. According to Prof. Uma Shankar Sharma 'Ṛṣi' the date of Ṛgveda is 4000 B.C[1]. Ṛgveda Saṃhitā alludes to the art of writing in many places. There it is mentioned that the ears of cows were marked with the number eight (8)[2]. In the same way we find references regarding writing systems in Atharva Veda also[3]. So from this source we can trace out an idea that in Vedic period writing system was fully developed.

The seals from Harappa & Mohenjodaro (3000B.C.) reveal the presence of a Pictographic Script that was well developed. These seals contain around four hundred characters with a variety

1. *Ṛgveda Saṃhitā, Chowkhamba Vidyabhawan, Varanasi, 3rd Edition, 1991, pp., 24, Introduction.*
2. *Sahasraṁ me dadato aṣṭakarṇa, Ṛgveda Saṃhitā, 10-62-7.*
3. *Ajaiṣaṃ tvā saṃlikhitam(A.V.,7-50-5),yadyad dyutaṃ likhitamarpajena (A.V., 12-3-22), ka eṣāṃ karkarī likhat (A.V.,20-132-8).*

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of symbols and signs. However, no written document that spans the period between the Indus Valley Civilization and the advent of Bhagavan Buddha has been found till this date.

Recent excavations in Dwārakā have brought out pottery from the post Harappan period (Around 3000 B.C.) & that contains symbols or letters that are similar to the As'okan Script.

At the time of *Rāmāyaṇa* we find the reference of writing. Hanumān shows the signet ring of Lord Rāma to *Sītā* where the name of *Rāma* was engraved[1]. The date of *Rāmāyaṇa* goes before 700 B.C.

At the time of Pāṇini i.e. 500 B.C. existence of books are indisputable. Because Pāṇini himself used the words *lipi, libi (P., 3-2-21) & grantha(P., 4-3-83).* In the Pāṇinian Dhātupāṭha we find the root *likha*[2] i.e., to 'write'. In this grammatical tradition governing rules (Adhikāra) are marked by drawing a vertical stroke above the letter to indicate circumflex (Svarita) accent. This indicates developed writing system of that period. Again the rule dealing with elision i.e., Lopa[3] or disappearance clearly indicates to written things.

The epoch making great scholar Cāṇakya (400 B.C.) in his Arthas'āstra mentions that, writing was well-established at his time. Kauṭilya indicates about learning of alphabet & numerals[4]. In his Arthas'āstra he also quotes the method of letter correspondence in royal court etc.[5] His references about secret codes[6], pottery secret codes[7] etc. also indicates the writing system of that period. So the above discussion indicates developed writing system of that period.

Kātyāyana (2nd century B.C.) the predecessor of the great epoch-making grammarian Patañjali and the follower of the great

1. *vānaro'hammahābhāge dūto Rāmasya Dhīmataḥ.*
   Rāmanāmāṅkitaṃ cedaṃ pas'ya devyaṅguliyakam,
   Sundarākāṇḍa, 36/2
2. *likha akṣravinyāse, Tudādigaṇa,1365*
3. *Adarśanaṃ lopaḥ, P., 1-1-60*
4. *Vṛttacaulakarmā lipiṃsaṃkhyānaṃcopayuñjīta, Arthas'āstra,1/5/2*
5. *Mantriparisadā patrasampreṣaṇena mantrayeta, Arthas'āstra,1/19.6.*
6. *Saṃjñālipi, Arthas'āstra,1/12.*
7. *Bhāṇḍagūḍhalekhyasaṃjñā, Arthas'āstra,1/12.*

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Sanskrit grammarian Pāṇini wrote the word *'kāra'* in his Vārttika book[1]. The morpheme *'kāra'* is employed to denote a speech sound. Apart from this, at the time of Kātyāyana, possibly there were many more popular scripts along with Indian scripts. It is indicated by the word Yavana Script of the Vārttika *'Yavanalipyām*[2]*'*.

Nāṭyas'āstra (200 B.C.) also mentions that the heads of drama troupes should seek the help of writer & counter to record the points of success of a stage performance[3].

Patañjali (150 B.C.) used the word *Akṣara* i.e. the written symbol as the synonym of the word *Varṇa*[4].

The great Sanskrit dramatist Bhāsa (prior to 1st century B.C.) in his famous play *Avimāraka* make the vidūṣaka hide his inability to read the writing on the ring by saying that it was not in his book[5]. Again in the play *Pratiṁjāyaugandharāyaṇa* the dialougue of *S'ālaka* (O Sir, the letter in which all my works codified, detains me[6]) and *Yaugandharāyaṇa* (O Vijayā, bring the letter...[7]) clearly indicate about the developed writing system of that period.

At the time of *Kālidāsa* (1st century B.C.) writing system was fully developed. In *Raghuvaṁs'a* it is mentioned that-'Scripts are the pathway leading to the ocean of knowledge[8].' Again in *Abhiṁjānas'ākuntalam* we find ample references of writing. When king *Dusyanta* desired to give his signet ring to *Priyaṁvadā* for paying debt of Śakuntalā, at that time both the friends of her, reading the letters of the name of king on the ring look at each other[9].

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1. *Varṇātkāraḥ, Vārttika, P.3/3/108.*
2. *Vārttika, P. 4/1/49.*
3. *Nāṭyas'āstra , 27-23.*
4. *Atha kimidamakṣaramiti,.....Varṇa vāhu pūrvasūtre.*
   Mahābhāṣya on S'iva Sūtra, 8.
5. *Ceṭī-tena hi bhaṇāhi kiṁ nāma edam akkharam. (nāmamudrikaṁ darsayati).vidūṣakaḥ- bhodi, edam akkharam nama putthaye nathi.,*
   Avimāraka, Act-2.
6. *Ayya, leho khu maṁ ovajjhai, jahinaṁ āattaṁ kayyasarīram,*
   Pratiṁjāyaugandharāyaṇa, Act-1.
7. *Vijaye, tvaryatāṁ lekhaḥ.., Pratiṁjāyaugandharāyaṇa, Act-1.*
8. *liper yathāvad grahaṇena vāṇmayaṁ nadīmukhena samudram-āvis'at, Raghu., 3/28.*
9. *Ubhe nāmākṣarāṇyanuvācya parasparamavalokayatah, Act-1.*

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Again reference is found about the writing materials in this play. At the time of preparing billet-doux, Śakuntalā queries about the writing material, that,- 'Well, I have thought out a little song. But we haven't any writing-materials[1]. After that, her friend Priyamvadā suggested her to engrave the letters with her nail on a lotus-leaf[2]. Again in royal court official letters are issued for various official works. This is understood by the words of king Duṣyanta - 'give me the letter[3].

According to Kāmasūtra (IInd Century A.D.) akṣarakalā is one amongst the 64 kalās (Art forms). In the third chapter, it is mentioned that, 'Writing and drawing are the arts to be studied, together with the Kāma Sūtra'. So from this it is clearly understood that writing system was fully developed at that time.

Again Nāradasmṛti tells us that,-'if writing, the best vision is not created by the creator i.e. Brahman, then this prosperous trend of the world would not have been there[4]. Bṛhaspati also says that,- 'in six months' time, one will have confusion regarding one's earlier commitments and therefore, the writing on leaves was created by Brahmaṇ[5].' S'ukra too says similarly[6].

The Buddhist and Jain works supplies us ample evidence regarding writing system in ancient India. The Buddhist literature is very rich regarding the evidences of writing system. *Suttapiṭaka* includes *akkharikā* (probably, a game played by children); *Majjhimanikāya* speaks of eight professions for house-holders of which *muddā* (conveyancing), *Ganana* (accountancy) & *Sankhā*

1. *Halā, cintidaṃ mae gidavatthu. ṇa kkhu saṃṇihidāṇi uṇa lehaṇasāhasāṇi, Abhiñjānas'ākuntalam, Act-3.*
2. *Imassiṃ suṑdarasuumāre ṇaliṇīpatte ṇahehiṃ ṇikkhittavaṇṇaṃ karehi, ibid.*
3. *Itaḥ patrikāṃ dars'aya, ibid, 6th Act.*
4. *Nākariṣyad yadi brahmā likhitaṁ cakṣuruttamam.*
   tatreyamasya lokasya nābhaviṣyacchubhā gatiḥ... Nāradasmṛti, 4-70.
5. *Ṣaṇmāsike 'pi samaye bhrāntiḥ saṁjāyate yataḥ.*
   Dhātrākṣarāṇi sṛṣṭāni patrārūḍhānyataḥ purā. Bṛhaspati, Jyotiṣatatva.
6. *Bhrānteḥ puruṣadharmatvāt lekhyaṃ nirṇāyakaṃ paraṃ;*
   anubhūtasya smṛtyarthaṃ likhitaṃ nirmitaṃ purā.
   Yatnācca brahmaṇā vācā varṇasvaravicinhitam..

   S'ukranītisāra, 2-291-297.

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(appraising)- point to use of writing. *Cullavaga* deals with various methods of voting; one of which at least needs writing. The Chinese translation of Lalitavistara (308A.D) recounts the childhood of Lord Buddha, where we are told that he was sent to a *lipiśālā* (Chapter-10) along with numerous other friends.

The Jaina canonical literatures also contribute in this connection. The Jaina canonical text *Bhagavatisūtta* (500 B.C) begins with a salutation to Brāhmī script (*ṇamo bambhīye lihiye: ṇamo suāssa*). The *Samavāyāṇgasūtta* (300 B.C) lists 72 kalās (i.e. Arts) & here the list begins with *`Leha' & Gaṇiya*. We also come across *`Puṭṭhaya'* (Pustaka i.e. Book) there. The *Paṇṇavaṇāsūtta* (168 A.D.) describes the eighteen scripts as varieties of Brā-hmī script. Jaina Mahāpurāṇas relate that Ṛṣabhadeva taught first the art of writing (Masi)[1].

According to *mahāvaṃsa* (2nd century A.D), the Sri Lankan chronicle, Prince Uttiya, the brother of king Kelanitissa, wrote a love message on a leaf to the queen[2].

So in this way we may conclude that writing process was developed at the time of Vedic period and latter it was followed with so many modifications and alterations. So undoubtedly we can say that the history of writing is as old as our civilisation.

1. *For more see Introduction To Manuscriptology, R.S. Shivaganesha Murthy, Chapter-1.*
2. *Palm Leaf manuscripts of the world: material, technology and conservation, Anupam Sah.*

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Chapter-2

Language:- Language is the mirror of mind in a deep and significant sense. It is a product of human intelligence, created a new in each individual by operations that lie far beyond the reach of will or consciousness. It is the easiest and authentic way of communication. According to Daṇḍī the great Sanskrit poetician,- 'Language (speech) is the means of day-to-day communication'[1]. In his book, *Eve* admits that,- 'Speech is so essential to our concept of intelligence that its possession is virtually equated with being human. Animals who talk are human, because what sets us apart from other animals is the "gift" of speech' [emphasis in original][2]. Noam Chomsky, the originator of the generative theory of grammar, has defined language as a particular set of sentences that can be generated from a particular set of rules. Chomsky considers these rules to be an innate feature of the human mind, and to constitute the essence of what language is[3]. Again he tells us that 'Human language appears to be a unique phenomenon, without significant analogue in the animal world ... There is no reason to suppose that the 'gaps' are bridgeable. There is no more of a basis for assuming an evolutionary development from breathing to walking[4].'

According to some scholars language is quintessentially a human trait. Here we should note an interesting fact that, 'By the age of six, the average child has learned to use and understand about 13,000 words; by eighteen it will have a working vocabulary of 60,000 words. That means it has been learning approximately an average of ten new words a day since its first birthday, the equiva-

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1. *Vācāmeva prasādena lokayātrā pravartate, Kāvyādarśa, 1/3.*
2. *Lieberman, P., Eve Spoke: Human Language and Human Evolution, W.W. Norton, New York, p., 5, 1998.*
3. *Chomsky Noam, Syntactic Structures, 1957, The Hague: Mouton.*
4. *Chomsky Noam, Language and the Mind, Harcourt, Brace, Jovanovich, New York, pp. 67-68, 1972.*

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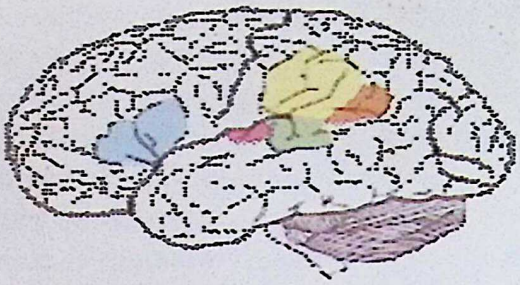
lent of a new word every 90 minutes of its waking life[1]'.

We should remember that human language was created from the inner part of human brain. Neurolinguistics established the relation of brain with language. According to them, language areas of the brain are *Angular Gyrus, Supramarginal Gyrus, Broca's Area, Wernicke's area, Primary Auditory Cortex.* They are-



(Language areas of brain)

The *Angular Gyrus* is represented in orange, *Supramarginal Gyrus* is represented in yellow, *Broca's area* is represented in blue, *Wernicke's area* is represented in green and the *Primary Auditory Cortex* is represented in pink.

The brain is the coordinating center of all linguistic activity. It controls both the production of linguistic cognition and of meaning and the mechanics of speech production. Nonetheless our knowledge of the neurological bases for language is quite limited, though it has advanced considerably with the use of modern imaging techniques. The discipline of linguistics dedicated to studying the neurological aspects of language is called neurolinguistics[2] or the branch of linguistics that studies the relation between language and the structure and function of the nervous system is called neurolinguistics.

Early work in neurolinguistics involved the study of language in people with brain lesions, to see how lesions in specific areas affect language and speech. In this way it was neuroscientists in the

1. *Dunbar R., Grooming Gossip and the Evolution of Language, Harvard University Press, Cambridge, p. 3 , 1996.*
2. *Lesser, Ruth, "Language in the Brain: Neurolinguistics". In Collinge, N.E.An Encyclopedia of Language, London: NewYork: Routledge, 1989.*

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19th century who discovered that two areas in the brain are crucially implicated in language processing: Wernicke's area & Broca's area. They are as follows.

(1) Wernicke's Area- it is located in the posterior section of the superior temporal gyrus in the dominant cerebral hemisphere. People with a lesion in this area of the brain develop Receptive aphasia, a condition in which there is a major impairment of language comprehension, while speech retains a natural-sounding rhythm and a relatively normal sentence structure.

(2) Broca's Area- The other area is Broca's area located in the posterior inferior frontal gyrus of the dominant hemisphere. People with a lesion to this area develop expressive aphasia, meaning that they know "what they want to say, they just cannot get it out[1]." They are typically able to understand what is being said to them, but unable to speak fluently. Other symptoms that may be present in Broca's aphasia include problems with fluency, articulation, word-finding, word repetition, and producing and comprehending complex grammatical sentences, both orally and in writing. They also exhibit ungrammatical speech and show inability to use syntactic information to determine the meaning of sentences. Both Broca's and Wernicke's aphasia also affect the use of sign language in analogous ways to how they affect speech, with Broca's aphasia causing signers to sign slowly and with incorrect grammar, whereas a signer with Wernicke's aphasia will sign fluently, but make little sense to others and have difficulties comprehending others' signs. This shows that the impairment is specific to the ability to use language, and not to the physiology used for speech production[2]. With technological advances in the late 20th century, neurolinguists have also adopted non-invasive techniques such as functional magnetic resonance

1. *Trask Robert Lawrence, Language: The Basics, 2nd ed., Psychology Press, 1999.*
2. *(1) Trask Robert Lawrence, Language: The Basics, 2nd ed.,Psychology Press, 1999.*
   (2) Sandler, Wendy; Lillo-Martin, Diane, 2001. "Natural Sign Languages". In Mark Aronoff. The Handbook of Linguistics. Blackwell. pp., 533–563.

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imaging (fMRI) and electrophysiology to study language processing in individuals without impairments[1]. So in this way neurolinguists established the relation of language with brain.

Our traditional scriptures mentions about the numbers of languages of ancient period. Nāṭyas'āstra the famous text of Bharata mentions that there were seven languages. They are,- Māgadhī, Āvantī, Prācya, Sūraseni, Ardhamāgadhi, Bālhikā and Dākṣiṇātya. Again according to Kāvyālaṁkā.. of Rudraṭa the languages are,- Prākṛta, Saṃskṛta, Māgadha, Pis'āca, Sūraseni & Apabhraṃs'a. According to S'abdakalpadruma, the great Sanskrit dictionary there were 18 languages. They are,- Saṃskṛta, Prākṛta, Mahārāṣṭri, Māgadhi, Ardhamāgadhi, S'akābhiri, S'ravanti, Drāviḍi, Oḍriyā, Pās'cātyā, Prācyā, Bālhikā, Rantikā, Dākṣiṇātyā, Pais'āci, Āvanti, and Saūraseni. All these are the traditional views of this country. However all these languages mostly belong to Aryan or Dravidian family. But whatever it may be, it is a well accepted view that there are about six thousand languages in the globe[2]. Again in the beginning of 21st century German Language Society along with some other organizations made an observation that there are 6000-7000 languages in the world. But it is guessed that in 21st century 90% of total world language will disappear from this world and after that they will only be visible in the pages of history. Because 95% people of this globe are using only hundred languages. Again it is a matter of great surprise that, 50% people of world community Mossi (0.11%,

1. *Lesser, Ruth, "Language in the Brain: Neurolinguistics". In Collinge, N. E. An Encyclopedia of Language, London: NewYork: Routledge, 1989.*
2. *Regarding the numbers of languages around the globe, there are so many different opinions. Again in trying to understand what proportion of the world's population Taking Crystal's top 40 languages, in terms of population (Crystal, p. 289), we can discover a good deal about literacy in these languages by looking at the "Ethnologue" web pages. The Ethnologue is a catalogue of more than 6,700 languages spoken in 228 countries. The Ethnologue Name Index lists over 39,000 language names, dialect names, and alternate names. The Ethnologue Language Family Index organizes languages according to language families.*

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are using only eight languages for their conversation. They according to order are, Chinese language, English language, Hindi language, Spanish language, Russian language, Bengali language, Arabic language & Portuguese language[1].

Again according to various sources the prominent languages of world are as follows. According to *World Factbook*[2] the prominent languages according to population are- Mandarin (12.44%), Spanish (4.85%), English (4.83%), Arabic (3.25%), Hindi (2.68%), Bengali (2.66%), Portuguese (2.62%), Russian (2.12%), Japanese (1.80%), German(1.33%), Javanese (1.25%), Others (61.17%).

But according to SIL Ethnologue (2013, 17th edition) the prominent languages as per their rank are - Mandarin, Spanish, English, Hindi, Arabic, Portuguese, Bengali, Russian & Japanese.

According to *Nationalencyklopedin*[3] the prominent languages of world as per population are- Mandarin (14.1%, China, Taiwan, Malaysia, Singapore), Spanish (5.85%, Hispanic America, Spain, United States, Equatorial Guinea), English (5.52%, Australia, Canada, Ireland, New Zealand, United Kingdom, United States, South Africa, Singapore), Hindi (4.46%, India), Arabic (4.23%, North Africa, Western Asia (Middle East)), Portuguese (3.08%, Angola, Brazil, Mozambique, Portugal, São Tomé and Príncipe), Bengali (3.05%, Bangladesh, West Bengal (India), Tripura (India), Assam (India)), Russian (2.42%, Russia, former Republic of the

1. *Mātṛbhāṣā Oḍiāra Svātantrya, Ravivāra, Samāja, Dr. Nikhilananda Panigrahi, p., 5, 15/04/2007, Kolkata Edition.*
2. *ISSN 1553-8133; also known as the **CIA World Factbook** is a reference resource produced by the Central Intelligence Agency of the United States with almanac-style information about the countries of the world.*
3. *2007, **Nationalencyklopedin** (NE) is the most comprehensive contemporary Swedish Language Encyclopedia, initiated by a favourable loan from the Government of Sweden of 17 million Swedish kronor in 1980, which was repaid by December 1990. The printed version consists of 20 volumes with 172,000 articles; the Internet version comprises 260,000 articles (as of June 2005).*

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Soviet Union, Mongolia, Israel), Japanese (1.92%, Japan), Punjabi (1.44%, Punjab region (Pakistan, India)), German (1.39%, Austria, Belgium (Eupen-Malmedy), Germany, Luxembourg, Liechtenstein, Switzerland, South Tirol (in Italy)), Javanese (1.25%, Java (Indonesia)), Wu (1.20%, Zhejiang, Shanghai, southern Jiangsu (eastern China)), Malay/Indonesian (1.16%, Indonesia, Malaysia, Brunei, Singapore), Telugu (1.15%, Andhra Pradesh, Tamil Nadu, Karnataka, Puducherry (India)), Vietnamese (1.14%, Vietnam), Korean (1.14%, North Korea, South Korea), French (1.12%, Belgium (Wallonia, Brussels), Canada (particularly Quebec, New Brunswick and Eastern parts of Ontario), France, Switzerland, Francophone Africa, French Caribbean, French Polynesia, various islands in the Indian and Pacific Oceans), Marathi (1.10%, Maharashtra (India)), Tamil (1.06%, Tamil Nadu, Karnataka (India), Puducherry (India), Sri Lanka, Singapore, Malaysia, Mauritius), Urdu (0.99%, Pakistan, India), Persian (0.99%, Iran, Afghanistan, Tajikistan), Turkish (0.95%, Turkey, Cyprus, Bulgaria), Italian (0.90%, Italy, Switzerland, San Marino), Cantonese (0.89%, Canton Province, southern Guangxi (southern China), Hong Kong, Macau), Thai (0.85%, Thailand), Gujarati (0.74%, Gujarat (India)), Jin (0.72%, Shanxi, parts of Inner Mongolia, Hebei, Henan, Shannxi (northern China)), Min Nan (0.71%, Fujian, eastern part of Guandong (southeastern China), Hainan (southern China), Taiwan, Malaysia), Polish (0.61%, Poland, England, western Ukraine, Lithuania), Pashto (0.58%,Afghanistan, Pakistan), Kannada (0.58%, Karnataka, Tamil Nadu, Andhra Pradesh, Maharashtra (India)), Xiang (0.58%, Hunan (south central China)), Malayalam (0.57%, Kerala, Lakshadweep, Mahé (India)), Sundanese (0.57%, Java (Indonesia)), Hausa (0.52%, Nigeria), Odia (0.50%, Odisha (India)), Burmese (0.50%, Burma), Hakka (0.46%, Southern China), Ukrainian (0.46%, Ukraine), Bhojpuri (0.43%, Bihar (India)), Tagalog (0.42%, Manila and Northern Philippines), Yoruba (0.42%, Nigeria, Benin and Togo), Maithili (0.41%, Bihar (India)), Uzbek (0.39%, Uzbekistan), Sindhi (0.39%, Sindh (Pakistan and

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neighboring areas in India)), Amharic (0.37%, Ethiopia), Fula (0.37%, West and Central Africa, from Senegal to Sudan) Romanian (0.37%,Romania, Moldova), Oromo (0.36%, Ethiopia and Kenya), Igbo (0.36%, Nigeria), Azerbaijani (0.34%, Azerbaijan and Northern Iran), Awadhi (0.33%, Uttar Pradesh (India)), Gan Chinese (0.33%, Jiangxi (Southeastern China)), Cebuano (0.32%, Central and Southern Philippines), Dutch (0.32%, Belgium (Flanders, Brussels), Netherlands and Suriname), Kurdish (0.31%, "Kurdistan", northern Iraq, Iran, Turkey and Syria), Serbo-Croatian (0.28%, Serbia, Croatia, Bosnia and Montenegro), Malagasy (0.28%, Madagascar), Saraiki (0.26%, Sindh (Pakistan)), Nepali (0.25%, Nepal and neighbouring areas, Sikkim, (India)), Sinhalese (0.25%, Sri Lanka), Chittagonian (0.24%, Chittagong in Bangladesh), Zhuang (0.24%, Guangxi (Southern China)), Khmer (0.24%, Cambodia), Assamese (0.23%, Assam (India)), Madurese (0.23%, Madura, and Java (Indonesia)), Somali (0.22%, Somalia), Marwari (0.21%, Rajastan (India and Pakistan)), Magahi (0.21%, Bihar (India)), Haryanvi (0.21%, Haryana (India)), Hungarian (0.19%, Hungary and areas in neighboring countries), Chhattisgarhi (0.19%, Chhattisgarh (India)), Greek (0.18%, Greece, Cyprus), Chewa (0.17%, (Malawi, Mozambique, Zambia and Zimbabwe), Deccan (0.17%, Deccan (India)), Akan (0.17%, Ghana, Ivory Coast), Kazakh (0.17%, Kazakhstan), Min Bei (0.16%, Fujian (Southestern China)), Sylheti (0.16%, Northern Bangladesh and neighbouring parts of India), Zulu (0.16%, South Africa), Czech (0.15%, Czech Republic), Kinyarwanda (0.15%, Rwanda), Dhundhari (0.15%, Rajastan (India)), Haitian Creole (0.15%, Haiti), Min Dong (0.14%, Fujian (Southeaster China)), Ilokano (0.14%, Northern Luzon in the Philippines), Quechua (0.13%, Peru and Bolivia), Kirundi (0.13%, Burundi and Uganda), Swedish (0.13%, Sweden and Finland), Hmong (0.13%, Laos and neighboring areas), Shona (0.13%, Zimbabwe), Uyghur (0.12%, Xinjiang (Western China)), Hiligaynon (0.12%, Western Visayas in the Philippines),

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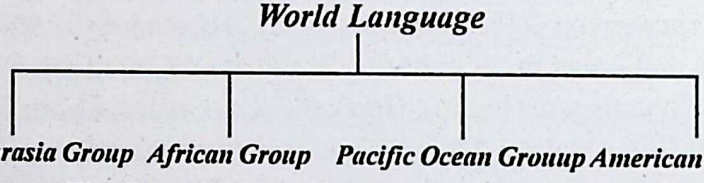
Burkina Faso), Xhosa (0.11%, South Africa), Belarusian (0.11%, Belarus), Balochi (0.11%, Balochistan (province in Pakistan and Iran)), Konkani (0.11%, Goa, Karnataka, Maharashtra (States in India)).

The languages of the world are classified into two types i.e. Morphological Classification and Genealogical Classification. The first one is divided into two types i.e., Isolating or Root Language (Chinese & Tibetan etc.) & Agglutinative Language (Turkish, Sanskrit etc.). In linguistics we find so many branches of this division. Again the Genealogical Classification of language is itself a matter of great interest. Scholars genealogically divided the world languages into so many groups. The groups are called as families. According to Wilhelm Von Humboldt there are 13 language families in the world. Again Grey admits 26, D.D Sing 10, Fredrich Müller 100, Bholanath Tiwary 13, Pertritz 13, Amar Bahadur 12, Debendranath Sharma, Kapildev Dwivedy etc. admits that there are 18 language families in this world. The last opinion is the widely accepted one. Mainly the last one is divided into four groups. This division is explained in the following chart.



The Eurasia Group is of ten sorts. They are,- Indo-European Family, Dravidian Family, Burushaski Family, Caucasian Family, Ural-Altai Family, Chinese Family, Japanese Family, Hyperborean Family, Basqu Family, Semitic-Hamitic Family. Again the African Group is having three branches. They are,- Sudan Family, Bantu Family, Hottentot Family. The Pacific Ocean Group is having four branches. They are,- Malay-Polynasian Family, Papuan Family, Australian Family, Austro-Asiatic Family. Again American Group has no varieties.

So from the above four groups, the Eurasia Group is the big one and in this group the Indo-European Family is the big-

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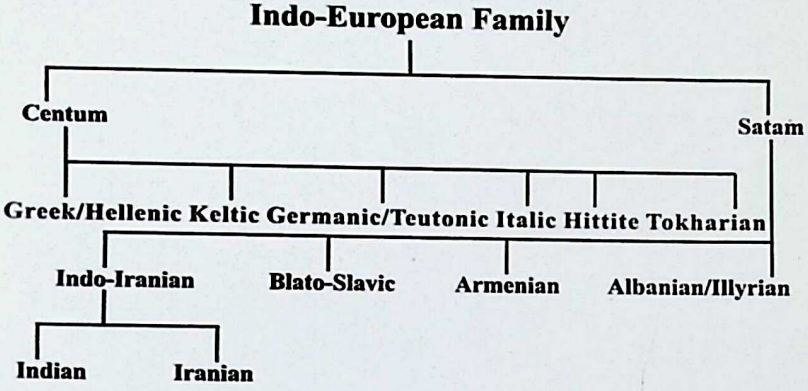
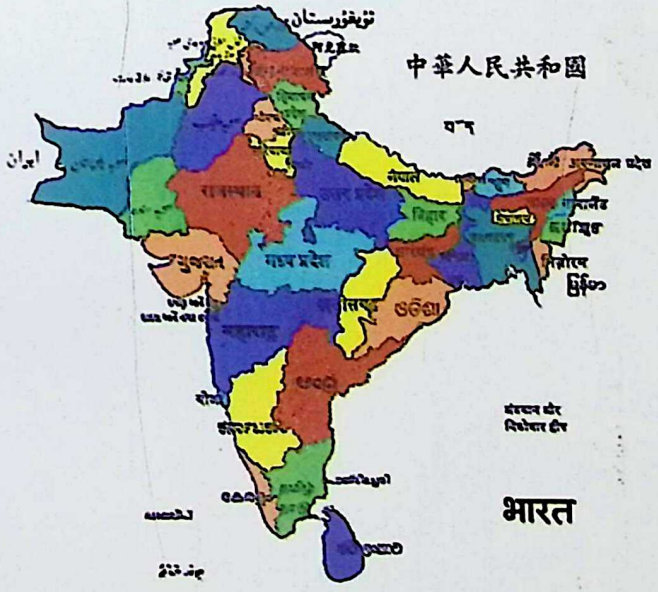
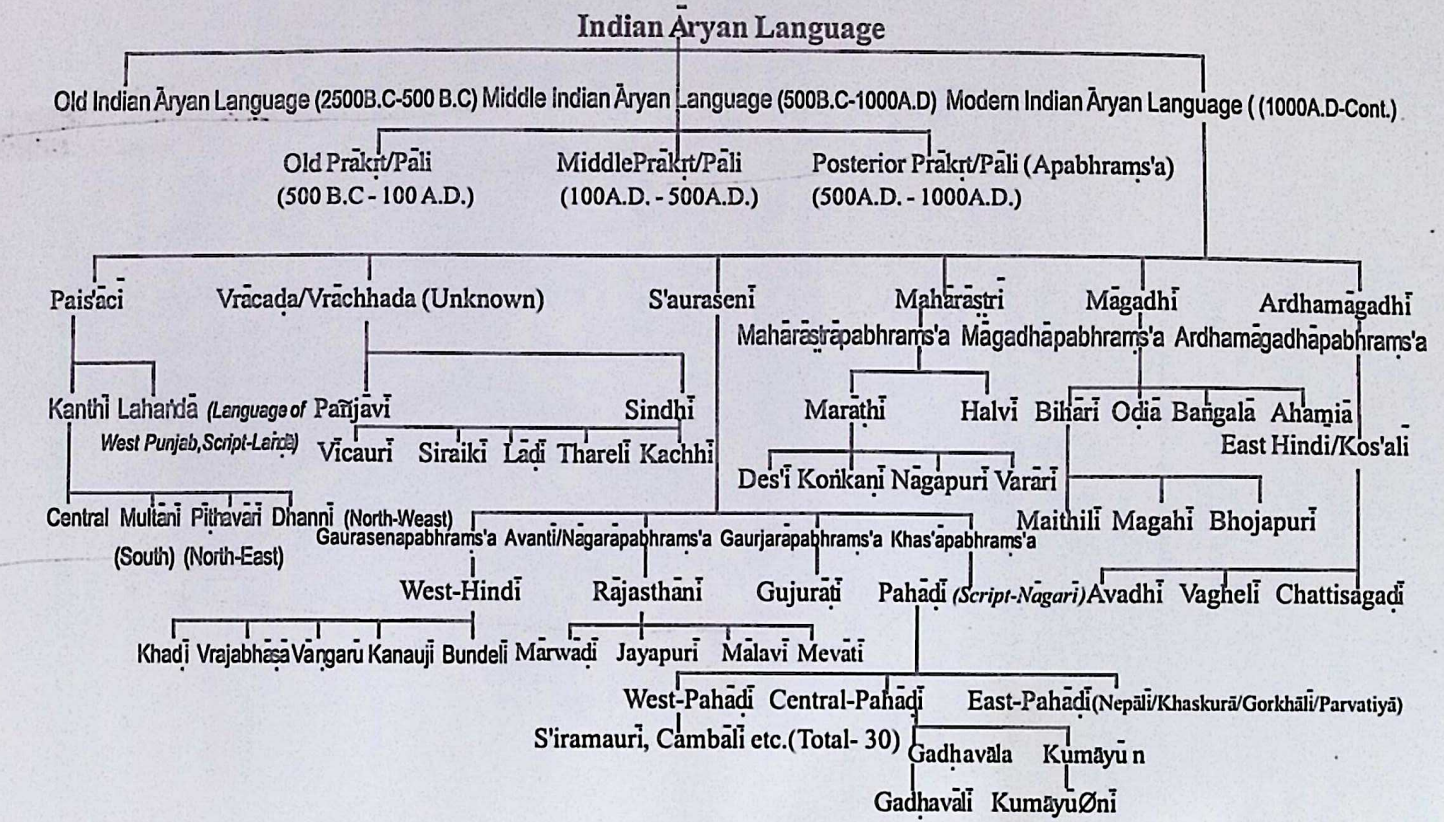
gest one. Indo-Germanic Family (IG), Aryan Family (A), Indo-Hittite (IH) Family etc. are the suggested names for this group by various scholars. Prof. Ascoly divides this family into two groups, i.e., Centum & Satam and it is discussed in the following chart,--



All the Aryan Languages belongs to Indian group. The present language map of India is as follows.



The development of Aryan group is as follows,-



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In the Republic of India according to the speaking community, Indo-Aryan speaking population is 76%; Dravidian 21.6%; Austro-Asiatic 1.2%; Tibeto-Burman 1%; and other are below 1%. National or official languages of Bhārata are: Hindi and English. There are 22 official 'scheduled' languages in India. They are:- Assamese, Bengali, Bodo, Dogri, Eastern Panjabi, Gujarati, Hindi, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Marathi, Meitei, Nepali, Odia, Sanskrit, Santali, Sindhi, Tamil, Telugu & Urdu. The major Indian languages according to state wise list are as follows.

Name of State/Union Territory	Major Language Spoken	Other Languages Spoken
Jammu and Kashmir	Kashmiri	Dogri and Hindi
Himachal Pradesh	Hindi	Punjabi and Nepali
Punjab	Punjabi	Hindi
Uttrakhand	Hindi	Urdu, Punjabi and Nepali
Haryana	Hindi	Punjabi and Urdu
Delhi	Hindi	Punjabi, Urdu and Bengali
Uttar Pradesh	Hindi	Urdu
Rajasthan	Hindi	Punjabi and Urdu
Madhya Pradesh	Hindi	Marathi and Urdu
Chhattisgarh	Hindi	Bengali and Odia
Bihar	Hindi	Maithili and Urdu
Jharkhand	Hindi	Santali, Bengali, Odia and Urdu
West Bengal	Bengali	Hindi, Santali, Urdu, Nepali,Odia
Sikkim	Nepali	Hindi, Bengali
Assam	Assamese	Bengali, Hindi, Bodo and Nepali
Arunachal Pradesh	Bengali	Nepali, Hindi and Assamese
Nagaland	Bengali	Hindi and Nepali
Mizoram	Bengali	Hindi and Nepali
Tripura	Bengali	Hindi
Meghalaya	Bengali	Hindi and Nepali
Manipur	Manipuri	Nepali, Hindi and Bengali
Odisha	Odia	Hindi, Telegu and Santali
Maharashtra	Marathi	Hindi, Urdu and Gujarati
Gujarat	Gujarati	Hindi, Sindhi, Marathi and Urdu
Daman and Diu	Gujarati	Hindi and Marathi
Dadra and Nagar Haveli	Gujarati	Hindi, Konkani and Marathi
Goa	Konkani	Marathi, Hindi and Kannada
Karnataka	Kannada	Urdu, Telugu, Marathi and Tamil
Andhra Pradesh	Telugu	Urdu, Hindi, Tamil and Odia
Kerala	Malayalam	None
Lakshadweep Islands	Malayalam	None
Tamil Nadu	Tamil	Telugu, Kannada and Urdu
Puducherry	Tamil	Telugu, Kannada and Urdu
Andaman and Nicobar Islands	Bengali	Hindi, Tamil, Telugu and Malayalam

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According to one website the number of individual languages listed for India is 452. Of those, 438 are living languages and 14 have no known speakers[1]. But according to another webpage the number of languages listed for India is 418. Of those, 407 are living languages and 11 are extinct.

Oḍiā Language- Amongst the scheduled languages Oḍiā is an Indian language, belonging to the Indo-Aryan/Indian branch of the Indo-European language family. It is mainly spoken in the Indian states of Oḍishā and in parts of West Bengal, Jharkhand, Chhattisgarh, Andhra Pradesh and in the city of Surat (Gujarat State). Oḍiā is one of the many official languages in India & it is the official language of Oḍishā and the second official language of Jharkhand. It is closely related to, Baṅgalā (Bengali), Ahomiyā (Assamese) and Maithilī as a direct descendant of Māgadhī. Like four sister languages of South India i.e., Telugu, Tamil, Malayalam & Kannad, Oḍiā, Baṅgalā and Ahomiyā are to be considered as sister languages, because they all come from the same Māgadhī Apabhraṁsa.

The origin of Oḍiā language can be glimpsed from the inscriptions of Khāravela at Hāti Gumphā of Khaṇḍagiri and the script in the Aśhokan decrees at Jaugaḍa and Dhauli. The writings of Hāti Gumphā closely resemble the modern Oḍiān language, rather than the language in the Ashokan edicts. The famous German linguist *Prof. Oldenburg* mentioned that, Pāli was the original language of Odisha in antediluvian period as the inscriptions of Hāti Gumphā are in Pāli language.

Major Dialects of Oḍiā :-It is an accepted view that there are nine types of dialects in Odia Language. They are as follows,-

1. *Midnapori Oḍiā:* It is spoken in the undivided Midnapore District of West Bengal.

2. *Singhbhumi Oḍiā:* It is spoken in East Singhbhum, West Singhbhum and Saraikela-Kharsawan district of Jharkhand

3. *Baleswari Oḍiā:* It is spoken in Baleswar, Bhadrak and Mayurbhanj districts of Oḍishā.

4. *Gaṇjami Oḍiā:* It is spoken in Ganjam and Gajapati districts of Oḍishā and Srikakulam district of Andhra Pradesh.

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1. *Ethnologue report for India, 16th Edition, Languages of India.*

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5. *Desiya Oḍiā:* It is spoken in Koraput, Rayagada, Nowrangpur and Malkangiri Districts of Oḍishā and in the hilly regions of Vishakhapatnam, Vizianagaram Districts of Andhra Pradesh.

6. *Sambalpuri Oḍiā:* It is spoken in Bargarh, Bolangir, Boudh, Debagarh, Jharsuguda, Kalahandi, Nuapada, Sambalpur, Subarnapur and Sundargarh districts of Oḍishā and by some people in Raigarh, Mahasamund, Raipur districts of Chhattisgarh state.

7. *Bhatri:* It is spoken in South-western Oḍishā and eastern-south Chhattisgarh.

8. *Halbi:* It is spoken in undivided Bastar district of Chhattisgarh state.

9. *Mughalbandi Oḍiā:* The Oḍiā language spoken in Puri, Khurdha, Cuttack, Jajpur, Jagatsinghpur, Kendrapada, Anandapur, Dhenkanal, Angul and Nayagarh district with little variance is considered as standard Oḍiā. According to some scholars this Oḍiā language is named as Mughalbandi Oḍiā and this Odia is considered as proper Odia or standard Odia.

The History of Oḍiā Language- The origin of Oḍiā Language goes to early times. The origin of Oḍiā language can be glimpsed from the inscriptions of Khāravela at Hāti Gumphā of Khaṇḍagiri and the script in the Ashokan decrees at Jaugaḍa and Dhauli. The writings of Hāti Gumphā closely resemble the modern Oḍiān language, rather than the language in the Ashokan edicts. It is also believed that Pāli was the original language of Odisha in ancient period as the inscriptions of Hāti Gumphā are in Pāli language. Though the stone inscription of Ananta Varma Bajrahasta Deva which is put against the year 1051 A.D is generally regarded as the first manifestation of Oḍiā script and language, but the origin of the Oḍiā literature can be traced to "Bauddha Gāna O Dohā", otherwise known as Caryāpada written by the Buddhist Siddhas of Oḍishā. This manuscript text was collected from Nepal State Library and published by Haraprasad Shastry in Bengali script. This very important manuscript throws a lot of light on the growth of languages in the whole of eastern India. It is proved that this text was composed in tenth century A.D. Purṇṇacandrabhāṣākos'a proved that this is

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the earlier form of Oḍiā language. Again scholars collected some copper plates from Patia village of Cuttack & Bhubaneswar, where Oḍiā language engraved in Kuṭila Script. These plates are engraved at the time of king Subhaṁkara Kes'ari dated 7th century A.D. The Oḍiā language begins to appear from this period in inscriptions with Oḍiā scripts in temples, copper plates, palm-leaf manuscripts etc. Traces of Oḍiā words and expressions have been found in inscriptions dating from the 7th century A.D. For example, the Oḍiā word 'kumbhāra' 'potter' occurs in a copper plate inscription 'belonging to a date not later than the 7th century A.D.'. Similarly, in inscriptions of 991 A.D., Oḍiā words like `bhituru' 'from inside' and 'pandara' 'fifteen' can be found. 'An Oḍiā Passage' also has been found in another inscription of about 715 A.D[1].There were other stone inscriptions at Bhubaneswar in 13th century which point to the gradual evolution of Oḍiā script and language.Oḍiā literature has a vivid and varying history through the ages. Oḍiā language perhaps received its final shape by 13th century and this is available in Mārkaṇḍa Dāsa's lyrics 'Kes'aba Koili', S'āralā Dāsa's 'Mahā-bhārata' and Abadhuta Nārāyaṇa's epic in prose Rudrasudhānidhi, S'is'u Veda and Saptāṅga written by Nātha Sanyāsis are treated as some of the earliest available works in Oḍiā language[2]. Again until about 1500A.D, Oḍiā literature mainly comprised of poems and prose depicting religion, with the stories and glory of the Gods and Goddesses featuring as the main theme. But after that other type of compositions were visible in Oḍiā language. So Oḍiā literature is a mish-mash of ups and downs from its ancient glory to slumping down to almost a non-entity. The history of Oḍiā language is majorly divided into five parts. They are as follows.

1. Old Oḍiā Language(700-1100 A.D.):- The origin of the Oḍiā literature can be traced to "Bauddha Gāna O Dohā", otherwise known as Caryāpada written by the Buddhist Siddhas of Oḍishā. From this period the Oḍiā language begins to appear in inscriptions with Oḍiā scripts in temples, copper plates, palm-leaf manuscripts etc. Traces of Oḍiā words and expressions have been found in

1. *For more see Oriya language from Wikipedia, the free encyclopedia.*
2. *For more see Pūrṇṇacandra Oḍiā Bhāṣākoṣa, Vol.-1, Introduction.*

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inscriptions dating from the 7th century A.D.'An Oḍiā Passage' also has been found in another inscription of about 715 A.D. Similarly, in inscriptions of 991 A.D., Oḍiā words can be found. Excluding such type of compositions, writings, references etc. we are unable to gather ample references in this regard.

2. Early Middle Oḍiā Language(1100–1300 A.D.):- The earliest use of prose can be found in the Mādāla Pāñji or the Palm-leaf Chronicles of the Jagannātha temple at Puri, which date back to the 11th century. Mādāla Pāñji is the only available literature of this period. Excluding this other concrete evidences are not found till date.

3. Middle Oḍiā Language(1300–1600A.D.):- Mahābhārata, Chandi Purāṇa, Vilaṅkā Rāmāyaṇa of S'udramuni S'āralā Dāsa alias Sidhes'war Pariḍā (13th century) are the greatest literary monuments of Oḍiā literature. Arjuna Dāsa, a contemporary to S'āralā Dāsa, wrote Rāma-Bibhā, a significant long poem in Oḍiā. Towards the14th-16thth century, five poets emerged, though there is approximately a hundred year gap between them. But they are known as Pañcasakhā's as they belonged to the same school of thought, i.e., Utkaliya Vaiṣṇavism. The poets are Balarāma Dāsa, Jagannātha Dāsa, Acyutānanda Dāsa, Ananta Dāsa and Yas'ovanta Dāsa. The Oḍiā Bhāgavata of Jagannātha Dāsa is well spread in each and every Oḍiā household till today. Apart from this Brahmāṇḍa Bhūgoḷa of Balarāma Dāsa, Mālikā literature of Acyutānanda Dāsa are the well spread literature of Odisha.

4. Late Middle Oḍiā Language(1600–1850A.D.):- Uṣāvilāsa of S'is'u S'aṅkara Dāsa, the Rahasyamañjari of Devadurlabha Dāsa and the Rukminibibhā of Kārtika Dāsa were famous texts written in this era. A new form of novels in verse evolved during the beginning of the 17th century when Rāmacandra Paṭṭanāyaka wrote Hārāvali. Upendra Bhañja took a leading role in this period. His creations Baidehis'a Vilāsa, Koṭi Brahmāṇḍa Sundari, Lāvaṇyabati, Citra Bandhodaya Kāvya etc. proved a landmark in Oḍiā Literature. Dinakṛṣṇa Dāsa's Rasakallola and Abhimanyu Sāmantasiṁhāra's Bidagdha Cintāmaṇi are prominent Kāvyas of this time. Four major poets emerged towards the end of this era. They are Kabisūrya

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Baladeba Ratha, Santha Kabi or Andha Muni Bhima Bhoi, Brajanā tha Baḍajenā and Gopāla Kṛṣṇa Paṭṭanāyaka.

5. Modern Oḍiā Language (1850 A.D.-till present day):- The first Oḍiā printing typeset was cast in 1836 A.D. by the Christian missionaries at Cuttack, which made great revolutions in Oḍiā literature and language. It was running firstly under the able guidance of R.M.Sutton. The first printed book in Oḍiā language is Newtestament of Paṇḍita Mṛtyuñjaya Vidyālaṅkāra & it was published in 1807 A.D. This book was published before the establishment of first printing press at Cuttack. This was printed in Oḍiā language in Srirampur press nearby to the then Calcutta. Before 1807 A.D. Oḍiā languge & literature was mostly written in Palm-leaf Manuscripts.

In this era many eminent personalities of Oḍishā created so many epoch making works for the betterment of Oḍiā literature. In the early years of the 19th century, Oḍiā literature underwent a significant metamorphosis to enter the modern era of literary styles. Three great poets and prose writers, Rāi Bāhādur Rādhanātha Rāya, Madhusudana Rāo and Phakiramohana Senāpati settled in Oḍishā and employed Oḍiā extensively in their literary creations. Their works introduced a modern outlook and infused a new spirit into Oḍiā literature. Concurrently, modern drama was born into the sphere of Oḍiā literature with the penning of the Kāñchi-Kāveri in 1880 A.D. by the playwright and author Rama S'aṅkara Rāya. This rejuvenation in spirit was carried forward by several prominent modern writers, with Naṇda Kis'ora Bala, Gaṅgādhara Meheṛa, Cintāmaṇi Mahānti, Utkala Bhārati Kuntalā Kumāri Sābata , Nilādri Dāsa and Gopabandhu Dāsa etc. being the most prominent figures in the early 20th century.

In Oḍiā literature the official development of the novel form was realised by the stalwart works of several great Oḍiā writers like Umes'a Sarakāra, Divyasiṃha Pāṇigrāhi, Gopāla Praharāja and Kālindi Caraṇa Pāṇigrāhi. The poet Saci Kānta Rāuta-Rāya is attributed as the originator of the ultra-modern style in Oḍiā poetry. Other prominent modern poets in this age were the great Godāvaris'a

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Mahāpātra, Dr. Māyādhara Mānasiṁha, Nityānanda Mahāpātra and Kuñjabihari Dāsa. Other great progenitors of Oḍiā literature have been Fakira Mohan Senāpati, Manoja Dāsa, Kis'ora Caraṇa Dāsa, Kālindi Caraṇa Pāṇigrāhi, and Gopinātha Mohānty. Fakira Mohana Senāpati is widely recognized as the father of modern Oḍiā literature.

Some writers made notable contributions in literature by the translation of several classics from Western literature, thus assisting in the reorientation of Oḍiā literature with Prabhāsa Candra S'atapathy, Udayanātha Ṣaḍaṅgī, Sunandā Kara and Surendranātha Dwivedy proving to be the prime facilitators of this process.

Critiques, essays and treatises on history formed another facet in Oḍiā literature, a development which emphasised the reinvention of Oḍiā literature. The most prominent personalities in this field of literature were Professor Girijā S'aṅkara Rāya, Paṇḍita Vināyaka Mis'ra, Professor Gaurī Kumāra Brahmā, Jagabandhu Siṁha and Hare Kṛṣṇa Mahatāba etc.. So in this way the Oḍiā Language with its vernacular & universal literature was wide spread amongst Oḍishā region & Oḍiā speaking people residing around the globe.

Oḍiā Vocabulary:- Modern Oḍiā vocabulary is estimated to be composed of 70% Sanskrit, 2% Hindustani/Persian/Arabic etc. with the remaining 28% of mainly 'Ādivāsī' origin.

In Oḍiā language we find that Oḍiā words are used in two orders, i.e., (1) *Prose Order*, Example- Gadya (Prose), Parvata (Mountain), Padma (Lotus) & (2) *Poetry Order*, Example- Gadiya, Paravata, Paduṅa.

At present we find different types of Odia words. Sometimes direct foreign words or foreign origin words, artificial words &c. are also used in Odia language. All such types of words are explained below. All the below mentioned words are used in our language by eminent personalities. Again at the same time we are using such type of words frequently in our day to day life. The tabular analysis of the division of words is as follows.

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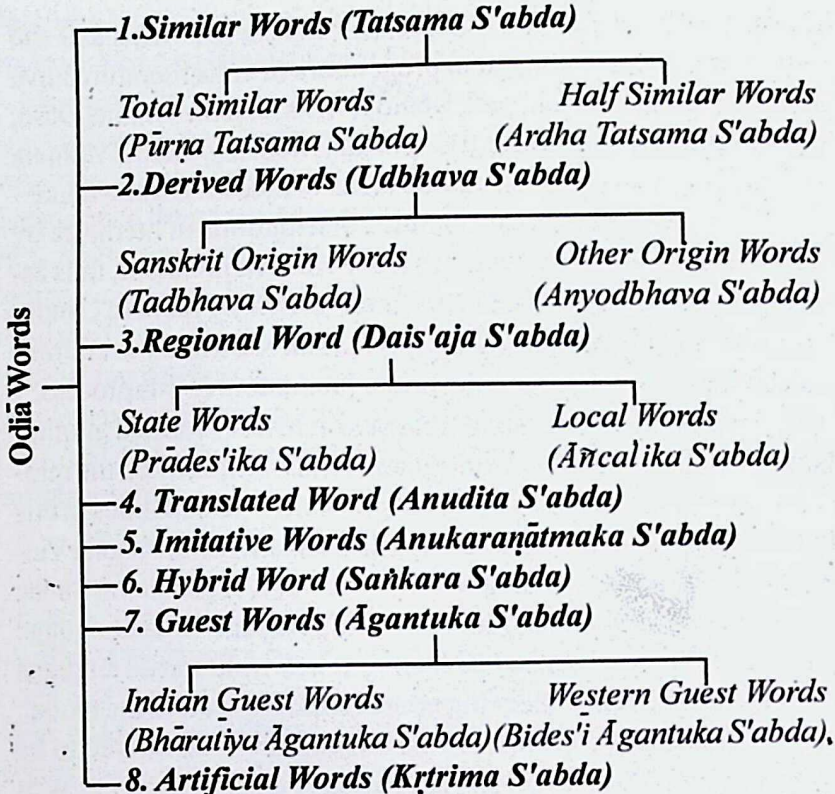
Odiā Words
1.Similar Words (Tatsama S'abda)
Total Similar Words (Pūrṇa Tatsama S'abda)
Half Similar Words (Ardha Tatsama S'abda)
2.Derived Words (Udbhava S'abda)
Sanskrit Origin Words (Tadbhava S'abda)
Other Origin Words (Anyodbhava S'abda)
3.Regional Word (Dais'aja S'abda)
State Words (Prādes'ika S'abda)
Local Words (Āñcalika S'abda)
4. Translated Word (Anudita S'abda)
5. Imitative Words (Anukaraṇātmaka S'abda)
6. Hybrid Word (Saṅkara S'abda)
7. Guest Words (Āgantuka S'abda)
Indian Guest Words (Bhāratiya Āgantuka S'abda)
Western Guest Words (Bides'i Āgantuka S'abda).
8. Artificial Words (Kṛtrima S'abda)

Those words while are similar to Sanskrit words are called as Similar Words (Tatsama S'abda). It is of two sorts, i.e., Total Similar Words, for example,- Nadī (River), Latā (Creaper) etc. & Half Similar Words, for example,- Bayasa (Bayas,- Age), Havisa (Havis-Ghee) etc. The second types of words are Derived Words. Those Odiā words directly derived from Sanskrit origin are called as Sanskrit Origin Words, for example,- Naī {Nadi (Sanskrit),- river}, Achi {Aṣti (Sanskrit),- to be} etc.. Again some Odiā words are derived from other lannguages other than Sanskrit. They are called as Other Origin Words. For example,- Gilāsa {Glass (English)}, Pile{Piliā (Prakrit)}, Ṭikaṭa {Ticket (English)} etc.. Third type of Odiā words are Regional Words. It is of two sorts, i.e., Provincial Odiā Word and Local Odiā Word. Those Odiā Words purely Regional (Dais'aja) and accepted by whole region or Odiā speaking people are called as Provincial Odiā Words. For example,-

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Ṭokā (Boy), Ginā (Bowl), Chāṁrcuṇī (Broom) etc. Again some of the Oḍiā Words are purely local and they are accepted by a particular area or group of people. Such type of words most of the time are not dictionary words, rather they are called as Grāmya/Village Words. For example Neura (Mongoose), Cāura (Rice), Jauṇasi (Whatever), Reja (Girl/Coins) etc..Slang Oḍiā Words may come under this category. In Oḍiā language we find some words which are not natural words, rather they appear as translated version of Oḍiā Words. For example Suvarṇasujoga (Golden Oppertunity), S'ubha Sakāla (Good Morning) etc.. We find some Imitative Words (Anukaraṇā-tmaka S'abda) in Oḍiā language. For example,- Jhar Jhar (The Sound Jhar Jhar), Phar Phar (The Sound Phar Phar), Phinā in the combined word 'Ginā-Phinā' (Bowl &c.), Phebul in the combined word 'Table-Phebul' (Table &c.) etc.. Some Hybrid Words (Saṁkara S'abda) are also find in Oḍiā language. Such types of words are the combination of different words of different languages. For example,- Headpaṇḍita, Masterāṇī etc.. Again some Guest Words (Āgantuka S'abdas) are also used in Oḍiā language. Amongst them some words are Indian (other than Oḍiā language) and some are Western Words. Kachu (originally Bengali word, meaning- Jaro Colocasia, Oḍiā- Sāru), Ji (originally Hindi word, indicating respect, example Kis'oraji gale.) are examples of the first one. Table (English), Behosa (originally Parsi word, meaning-Senseless), Jabāba (originally Arabi word, meaning-Answer) etc. are examples of the second one. Now-a-days we are using so many artificial words in each and every language. In Oḍiā language such type of words are also visible. For explaining the word Computer/calculator sometimes the word Gaṇaka yantra, for explaining the word Missile sometimes the word Kṣepaṇāstra etc. are artificially used. In old Oḍiā manuscripts normally we find Tatsama,Udbhava, Dais'aja, Anukaraṇātmaka (Imitative) and Agantuka(Guest) Words.

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Chapter-3

Dravidian Language:- In India we find mainly two major language families. Amongst them one is Āryan Family and the other one is Drāviḍian Family. It is clear that Āryan and Drāviḍian are not racial terms. The Drāviḍian languages are spoken by the people in South Asia and in diasporas communities around the world, i.e., Southern India and parts of eastern and central India as well as in northeastern Sri Lanka, Pakistan, Nepal, Bangladesh, Afghanistan, Iran, and overseas in other countries such as Malaysia and Singapore, and constitute the world's fifth largest language family. Only two Drāviḍian languages are exclusively spoken outside India; Brahui which is spoken in Baluchistan on the Pakistan-Afghanistan border, and Dhangar, a dialect of Kurukh. (Kurukh is a Drāviḍian language spoken by Oraon and Kisan tribal peoples of Odisha and surrounding areas of India (Bihar, Jharkhand, Madhya Pradesh, Chhattisgarh, and West Bengal), as well as in northern Bangladesh, Nepal, and Bhutan. It belongs to the Northern Drāviḍian group of the Drāviḍian family of languages, and is closely related to Sauria Paharia and Kumarbhag Paharia, which are often together referred to as Malto. It is written in the Devanāgarī script. Dr. Narayan Oraon, a medical doctor, has invented the Tolong Siki script for Kurukh language. Many books and magazine have been published in Tolong Siki script.) Drāviḍian languages consists of about twenty-six languages[1] in total including Tamil, Malayāḷam, Kannaḍa and Telugu, as well as over twenty non-literary languages. According to K. Zvelevil, Drāviḍian family, is a family of 23 languages spoken by more than 165,000,000 people in South Asia[2]. But according to some scholars the Dravidian languages are a language family of approximately eighty-five[3]/ twenty-five/seventy-three languages.

The word Drāviḍa and its adjectival forms occur in Classical Sanskrit literature from the 3rd century B.C. as the name of a country

1. *Bhadriraju Krishnamurti, The Dravidian Languages, Cambridge University Press.*
2. *Dravidian languages, Encyclopædia Britannica by K. Zvelevil.*
3. *Dravidian languages, Wikipedia, the free encyclopedia.*

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and its people. Drâviḍa as the name of a language occurs in Kumârila Bhaṭṭa's Tantravârtika of approximately the 7th century A.D. Again Manusmṛti, Nâṭyas'âstra and the Mahâbhârata where Drâviḍa is used as a people and Drâviḍi as a minor Prakrit belonging to the Pais'âci 'demonic' group. In these and almost all similar cases, there is reason to believe that the name referred to the Tamil country, Tamil people, and Tamil language. As an independent family, the Drāviḍian languages were first recognized by an Englishman Francis Whyte Ellis, a British civil servant of the Indian Civil Service (at the time a division of the East India Company). In 1816, Francis Whyte Ellis, introduced the notion of a Drāviḍian family. His *Dissertation of the Telugu Language* was initially published as "Note to the Introduction" of British linguist A.D. Campbell's *A Grammar of the Teloogoo Language*. Ellis's monograph provided lexical and grammatical evidence to support the hypothesis that Tamil, Telugu, Kannada, Malayalam, Tulu, Kodagu, and Malto were members of "the family of languages which may be appropriately called the dialects of Southern India."

Robert Caldwell, the Scottish missionary and bishop, who left his native country Scotland for a lifetime of work in India, wrote the first epoch-making comparative grammar of the Drāviḍian languages i.e., A Comparative Grammar of the Drāviḍian or South Indian Family of Languages in 1856 A.D. In this book he argued that the term sometimes referred ambiguously to South Indian people and their languages; he adopted the English word Drāviḍian as a generic name for the whole family since Tamil (tamiẔ) was already the established name of a specific language. According to him,- "The word I have chosen is 'Drāviḍian', from Drāviḍa, the adjectival form of Draviḍa. This term, it is true, has sometimes been used, and is still sometimes used, in almost as restricted a sense as that of Tamil itself, so that though on the whole it is the best term I can find, I admit it is not perfectly free from ambiguity. It is a term which has already been used more or less distinctively by Sanskrit philologists, as a generic appellation for the South Indian people and their languages, and it is the only single term they ever seem to have used in this manner. I have, therefore, no doubt of the propriety of adopting

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it"[1]. In his book Caldwell demonstrated that,- the Drāviḍian languages were not genetically related to Sanskrit, thus disproving a view that had been held by Indian scholars for more than two millennia. Caldwell identified 12 Drāviḍian languages; to the 7 already noted by Ellis, he added Toda and Kota of South Drāviḍian, Gondi and Kui-Kuvi of South-Central Drāviḍian, and Kurukh of North Drāviḍian. He also discussed Brahui of Baluchistan.

Features:-According to Zvelebil Kamal[2] the most characteristic features of Drāviḍian languages are:-

(a) Drāviḍian languages are agglutinative.

(b) Word order is subject–object–verb (SOV).

(c) Drāviḍian languages have a clusivity distinction.

(d) The major word classes are nouns (substantives, numerals & pronouns), adjectives, verbs, and indeclinables (particles, enclitics, adverbs, interjections, onomatopoetic words, echo words).

(e) Proto-Drāviḍian used only suffixes, never prefixes or infixes, in the construction of inflected forms. Hence the roots of words always occurred at the beginning. Nouns, verbs, and indeclinable words constituted the original word classes.

(f) There are two numbers and four different gender systems, the ancestral system probably having "male : non-male" in the singular and "person : non-person" in the plural.

(g) In a sentence, however complex, only one finite verb occurs, normally at the end, preceded if necessary by a number of gerunds.

(h) Word order follows certain basic rules but is relatively free.

(i) The main (and probably original) dichotomy intense is past: non-past. Present tense developed later and independently in each language or subgroup.

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1. *(1) The Dravidian Languages - Bhadriraju Krishnamurthy - 1.1, Cambridge University Press, 1st published, 2003, The name Dravidian, p., 1, Quoted. (2) Caldwell, R., A comparative grammar of the Dravidian, or, South-Indian family of languages, London: Harrison, 1856.; Reprinted London, K. Paul, Trench, Trubner & co., ltd., 1913; rev. ed. by J.L. Wyatt and T. Ramakrishna Pillai, Madras, University of Madras, 1961, reprint Asian Educational Services, 1998.*
2. *Dravidian Languages, Encyclopædia Britannica, 2006, DVD edition.*

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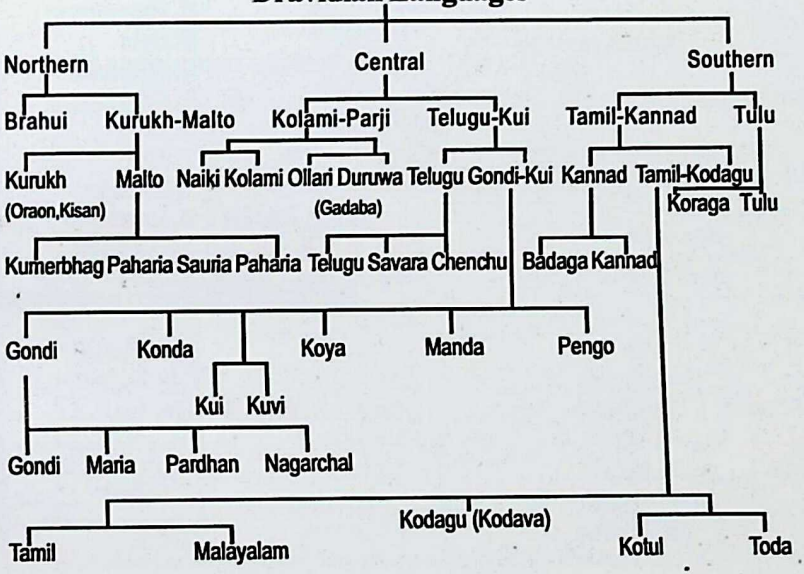
(j) Verbs are intransitive, transitive, and causative; there are also active and passive forms.

(k) All of the positive verb forms have their corresponding negative counterparts, negative verbs.

So in this way this language family established itself as an important family in the world.

Classification:- The Drāvidian languages form a close-knit family - much more closely related than, say, the Indo-European languages. There is a fair degree of agreement on how they are related to each other. The following classification divides Drāvidian mainly into three branches. But other classifications use four: either dividing Central Drāvidian into Central (Kolami-Parji) and South-Central (Telugu-Kui), or dividing Northern Drāvidian into Northeast (Kurukh-Malto) and Northwest (Brahui). There are in addition as-yet unclassified Drāvidian languages such as Allar. Again the Brahui, Kurukh and Malto have myths about external origins. The Kurukh have traditionally claimed to be from the Deccan Peninsula, more specifically Karnataka. The same tradition has existed of the Brahui. They call themselves immigrants. The chart of Drāvidian languages along with geographical distribution are as follows.

Dravidian Languages



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Tamil:-Tamil is a language with a long and ancient literary tradition & it is believed that, it has been spoken in Southern India for several millennia. Of the four main literary languages in the Drāviḍian family, Tamil is the oldest one. Tamil language is a member of the Drāviḍian language family.Tamil is a language, where, there is a large difference between the written form of the language and the spoken form. These differences include grammatical, vocabulary, and pronunciation differences. The literary form is considered prestigious, while the spoken from is used in informal settings by all social classes.

Tamil is a Drāviḍian language spoken predominantly by Tamil people of South India and North-east Sri Lanka. It has official status in the Indian states of Tamil Nadu and Pondicherry. Tamil is also a national language of Sri Lanka[1] and an official language of Singapore. It is also chiefly spoken in the states of Kerala, Karnataka, Andhra Pradesh and Andaman and Nicobar Islands as one of the secondary languages. It is one of the 22 scheduled languages of India and was declared a classical language by the government of India in 2004. In addition, with the creation in 2004 of a legal status for classical languages by the Government of India and following a political campaign supported by several Tamil associations, Tamil became the first legally recognised Classical language of India. The recognition was announced by the then President of India, His Excellency Dr. Abdul Kalam, in a joint sitting of both houses of the Indian Parliament on 6th June 2004.

Tamil is also spoken by significant minorities in Malaysia, Canada,South Africa, Fiji, Germany, USA, Netherlands and Mauritius as well as emigrant communities around the world.

Tamil is one of the longest surviving classical languages in the world[2]. It has been described as "the only language of contemporary India which is recognizably continuous with a classical

1. *"Department of Official Languages". Govt. of Srilanka. http://www. languagesdept.gov.lk/. Retrieved 20 July 2012.*
2. *(1) Stein, Burton, "Circulation and the Historical Geography of Tamil Country", November 1977, The Journal of Asian Studies37 (1): 7–26, (2) Steever, Sanford B. "The Dravidian languages", First Published, 1998, pp. 6–9.*

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past[1]" and having "one of the richest literatures in the world[2]". The two earliest manuscripts from India[3], to be acknowledged and registered by UNESCO Memory of the World register[4] in 1997 and 2005 were in Tamil. The variety and quality of classical Tamil literature has led to it being described as "one of the great classical traditions and literatures of the world[5]".

Tamil has been influenced by other languages. Sanskrit, an Indo-European language and a parent language of Hindi, Bengali, and other northern Indian languages has influenced Tamil significantly. However, since colonial times increased cultural interaction with the British, English has become the most influential language on the Tamil language.

The first known work in the Tamil language, Tolkappiyam (1st century B.C.–4th century A.D.; means "Ancient Literature"), is a treatise on grammar and poetics. Its existence presupposes a large body of literature that was probably available in the form of anthologies.

Scholars categorise the attested history of the language into three periods. They are as follows.

(1) Old Tamil (300 B.C. – 700 A.D.)

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1. *Kamil Zvelebil, The Smile of Murugan Leiden 1973, p., 11-12.*
2. *George L. Harte and Hank Heifetz, The Forest Book of the Ramayana of Kampan University of California Press, 1988, p., 1.*
3. *(1) "The I.A.S. Tamil Medical Manuscript Collection". Portal.unesco.org.http://portal.unesco.org/ci/en/ev.php-URL_ID= 23087&URL_DO=DO_TOPIC&URL_SECTION=201.html. Retrieved 2012-09-13.(2) "Saiva Manuscript in Pondicherry". Portal.unesco.org.http://portal.unesco.org/ci/en/ev.php-URL_ID=23084&URL_DO =DO_TOPIC&URL_SECTION=201.html. Retrieved 2012-09-13.*
4. *"Memory of the World Register: India". Portal.unesco.org. http://portal.unesco.org/ci/en/ev.php URL_ID=26531&URL_DO =DO-TOPIC&URL_SECTION= 201.html. Retrieved 2012-09-13.*
5. *Hart, George L. Statement on the Status of Tamil as a Classical Language, University of California Berkeley Department of South Asian Studies – Tamil. For more please visit, Tamil language, From Wikipedia, the free encyclopedia.*

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(2) Middle Tamil (700 A.D.–1600 A.D.)

(3) Modern Tamil (1600 A.D.–present).

Again there are six regional dialects of Tamil which are classified as, East, West, North, South, Central, and Sri Lanka. Sri Lankan Tamil has retained older features while continental dialects have lost them or changed in different directions. But according to Kamil Zvelebil, the Tamil dialects can be segregated on the following 'Centers of Prestige': Madras Tamil, Madurai Tamil, Kongu Tamil, Nellai Tamil, Kanyakumari Tamil, Thanjavur Tamil, Tiruchirappalli Tamil, Jaffna or Yazhpanam Tamil, Triconmalee or Tiruconamalai Tamil, Batticaloa or Mattakkalappu Tamil.

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Chapter-4

Writing System:- A writing system is a set of visible or tactile signs used to represent units of language in a systematic way. The process or result of recording spoken language/inner feelings using a system of visual marks on a surface; the concept includes the particular writing system (orthography) which is available for a language, the choice and mastery of a particular medium of expression whether handwriting or typing, and the product which emerges the piece of writing is known as writing system.

Throughout history a number of different ways of representing language in graphic media have been invented. These are called writing systems.

The use of writing has made language even more useful to humans. It makes possible to store large amounts of information outside of the human body and retrieve it again, and it allows communication across distances that would otherwise be impossible. Many languages conventionally employ different genres, styles and register in written and spoken language, and in some communities writing traditionally takes place in an entirely different language than the one spoken. There is some evidence that the use of writing also has effects on the cognitive development of humans, perhaps because acquiring literacy generally requires explicit and formal education[1].

History of Writing System:- According to historical and evolutionary point of view, spoken language has been prior to written language. It is true, too, that writing systems were based on spoken languages — initially, in an attempt to capture meaning via graphic representation. Spoken language is prior to written language as well in the life of every human being who becomes literate: ability to produce and comprehend written language comes later than these abilities in the spoken language. Here we should remember that,- 'Speaking is the default modality for language in all cultures. The

1. *Olson David R. "Language and Literacy: what writing does to Language and Mind", 1996, Annual Review of Applied Linguistics.*

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production of spoken language depends on sophisticated capacities for controlling the lips, tongue and other components of the vocal apparatus, the ability to acoustically decode speech sounds, and the neurological apparatus required for acquiring and producing language[1].

Relation of language with sound is an established fact. The sounds after releasing from the mouth of speaker and entering into the ears of listener become the subject of cognizance. This is known as speaking language. The audible speech perishes after releasing from the mouth of speaker. So for this reason the then people thought in what way they will be able to give longevity to their thoughts. For that, writing system came into existence in different ways. Writing provides a way of extending human memory by imprinting information into media less fickle than the human brain. However, many early philosophers, such as Plato, have branded writing as detriment to the human intellect. They argued that it makes the brain lazy and decreases the capacity of memory. But it is a true fact that due to writing system we are able to enter into the ocean of knowledge.[2]

History of Script:- Ancient time history shows that man felt the need to communicate with his fellowmen through means other than speech. Various forms of picture writing were used for a long time in different parts of the globe to record the happenings, before scripts were devised. The communities of cave dwellers wished to make records of their lives and they left the complex drawings and paintings on the walls of their caves. Over time, the need to keep records and to send messages increased and the idea of indicating objects by means of pictures was further developed.

Various forms of picture writing were used for a long time in different parts of the world. For instance, the ancient Egyptians invented a kind of picture writing called "hieroglyphs," which means "sacred carving." Besides, the Chinese still have a kind of picture

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1. *Trask Robert Lawrence, Language: The Basics, 2nd Ed.. Psychology Press 1999.*
2. *liper yathāvad grahaṇena vāṇmayaṁ nadīmukhena samudramāvis'at, Raghuvaṁs'a, 3/28.*

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writing that is known as ideographic. The symbols used in this system are called characters, and these characters are used for every kind of objects and every kind of ideas. So in this way at first Pictograph, then Ideograph & at last Phonetic Script came into existence.

At present there are about 6000 languages in the world. Again some languages has its own scripts (Example,-Oḍiā, Bengali etc.) and some has not (Example,- Sanskrit etc.). There is no alphabet for some scripts. For example,-Cuneiform, 4000 B.C., Hieroglyphic, 4000 B.c., Indus Script, 4000 B.C., Chinese Script, 3200 B.C., Cretan Script, 3000 B.C., Hittite Script, 2000 B.C. etc.. Again there are alphabets for some scripts. For example,- Hebrew Script, 1000 B.C., Semitic Script, 1000 B.C., Greek Script, 900 B.C., Roman Script, 900 B.C., Armaic Script, 800 B.C., Arabic Script, 800 B.C., Brahmi Script, 350 B.C., Kharosthi Script, 350 B.C., Nagari Script, 1000 A.D. etc..

Division of Script- Scripts are of five types according to Vārāhitantra[1] etc.[2]. They are chisel/stylus-script, s'ilpalipi, pen-script, sand-script &flour-script. But according to one website[3] the scripts can be conveniently classified into broad six types depending on the way they represent their underlying languages. They are as follows,-

(1) Logographic- A system of this kind uses a tremendous number of signs, each to represent a morpheme. A morpheme is the minimal unit in a language that carries some meaning. So a logogram, a sign in a logographic system, may represent a word, or part of a word (like a suffix to denote a plural noun). Because of this, the number of signs could grow to staggering numbers like Chinese which has more than 10,000 signs (most of them unused in everyday usage). Scripts like Chinese, Jurchen, Khitan, Mixtec, Naxi, Nushu, Tangut etc. are the examples of logographic script.

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1. *Mudrālipiḥ s'ilpalipiḥ lipirlekhanisambhabā;*
   Ghuṇḍikā ghuṇasambhūtā lipayaḥ pañcadhā smṛtāḥ.
2. *Lekanyā likhitaṃ viprair mudrābhirañkitaṃ ca yat;*
   s'ilpādinirmitaṃ yacca pāṭhyaṃ dhāryaṃ ca sarvadā.
   Khaḍgamālātantra
3. *ANCIENTSCRIPTS.COM*

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(2) Logophonetic- This is somewhat like a stripped down version of logographic systems. In essence, there are two major types of signs, one denoting morphemes and one denoting sounds. Most of the logophonetic systems are logosyllabic, meaning that their phonetic signs mostly denote syllables. An exception is Egyptian, whose phonetic signs denote consonants. Akkadian, Aztec, Cretan Hieroglyphs, Cuneiform, Egyptian, Elamite, Epi-Olmec, Hittite, Indus Script, Japanese, Linear A, Linear B, Luwian, Maya, Sumerian,Teotihuacan, Zapotec scripts are the examples of logophonetic type.

(3) Syllabic- In a syllabic writing system, the overwhelming number of signs is used solely for their phonetic values. These phonetic signs are Syllabograms, meaning that they represent syllables rather than individual sound. A few non-phonetic are used for numbers, punctuation, and commonly used words. Bengali, Brahmi, Buginese, Burmese, Byblos, Cherokee, Cree, Cypriot, Devanagari, Dhivehi, Ethiopic, Grantha, Gujarati, Gupta, Gurmukhi, hPhags-pa, Inuktitut, Javanese, Kadamba, Kalinga, Kannada, Kashmiri, Kawi, Kharosthi, Khmer, Landa, Lao, Lepcha, Malayalam, Mangyan, Meithei Mayek, Meroïtic, Modi, Nagari, Old Persian, Old Kannada, Odia, Rejang, Sarada, South Asian Writing Systems, South Asian Writing Systems Comparison, Sinhala, Tagalog, Takri, Tamil, Telugu, Thai, Tibetan, Tocharian, Vatteluttu etc. are the examples of syllabic script.

(4) Consonantal Alphabet or Abjad- Consonantal alphabets are also known as *abjads*, and are all descendants of the Proto-Sinaitic script. In a "pure" consonantal alphabet, vowels are not written. Arabic, Aramaic, Avestan, Berber, Hebrew, Nabataean, Old Hebrew, Pahlavi, Palmyrene, Phoenician, Proto-Sinaitic, Samaritan, Syriac, South Arabian, Thamudic, Tifinagh,Ugaritic etc. are the examples of consonantal alphabet.

(5) Syllabic Alphabet or Abugida- South Asian scripts such as Brāhmi and its descendants fit into both syllabary and alphabet. It is syllabic because the basic sign contains a consonant and a vowel. However, every sign has the same vowel, such as 'a' in Brāhmi. To make syllables with a different vowel, you add special markings to

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the basic sign, which is somewhat like an alphabet. Hence the name "Syllabic Alphabet" fits for this. Bengali, Brahmi, Buginese, Burmese, Devanagari, Dhivehi, Grantha, Gujarati, Gupta, Gurmukhi, hPhags-pa, Javanese, Kadamba, Kalinga, Kannada, Kashmiri, Kawi, Kharosthi, Khmer, Landa, Lao, Lepcha, Malayalam, Mangyan, Meithei Mayek, Modi, Nagari, Old Kannada, Odia, Rejang, Sarada, South Asian Writing Systems, South Asian Writing Systems Comparison, Sinhala, Tagalog, Takri, Tamil, Telugu, Thai, Tibetan, Tocharian, Vatteluttu etc. are the examples of syllabic alphabet.

(6) Segmental Alphabet- Segmental is something that has one phoneme. Phoneme is pronouncing minimum unit. Armenian, Coptic, Cyrillic, Etruscan, Faliscan, Futhark, Georgian, Glagolitic, Gothic, Greek, Korean, Latin, Lydian, Ogham, Old Hungarian, Oscan, Umbrian, Venetic etc. are the examples of Segmental Alphabet.

K. D. Dwivedi describes the development of scripts into three sorts[1]. They are,- Pictography, Ideography, Phonetic Script. According to some the last one is of two sorts, i.e., Syllabic (Example,- Devanāgari &c.) & Alphabetic (Example,- Roman &c.)

The great Sanskrit dictionary S'abdakalpaduma indicates scripts are of two sorts, i.e., Phonetic Script & Syllabic Script[2]. But according to Paddhati i.e., the commentary of Vākyapadiya the scripts are of two sorts, i.e., Syllabic Script & Pictographic Script[3].

Again several approaches have been taken to classify writing systems i.e., scripts, the most common and basic one is a broad division into three categories: logographic, syllabic, and alphabetic or segmental; however, all three may be found in any given writing system in varying proportions, often making it difficult to categorise a system uniquely. The term complex system is sometimes used to describe those where the admixture makes classification problematic. Modern linguists regard such approaches, including Diringer's[4]

1. *Bhāṣāvijñāna Evaṃ Bhāṣās'āstra, pp., 519-537.*
2. *Varṇas'ca dvividhaḥ Dhvanyātmakaḥ akṣarātmakas'ca, vide,- Varṇaḥ. Though it is stated in the context of letter, but this division may be applicable for scripts also.*
3. *yathākṣarasmṛteḥ cinhāni lipyakṣarāṇi siṅhākṛtyādini vā, Vākyapadiya, 1/20.*
4. *David Diringer, Writing, 1962, London.*

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pictographic script, ideographic script, analytic transitional script, phonetic script, alphabetic script as too simplistic, often considering the categories to be incomparable. Hill[1] split writing into three major categories and two minor categories of linguistic analysis, one of which covers discourses and is not usually considered writing proper:

(A) Discourse system

(i) Iconic discourse system, e.g. Amerindian

(ii) Conventional discourse system, e.g. Quipu

(B) Morphemic writing system, e.g. Egyptian, Sumerian, Maya, Chinese

(C) Phonemic writing system

(i) Partial phonemic writing system, e.g. Egyptian, Hebrew, Arabic

(ii) Poly-phonemic writing system, e.g. Linear B, Kana, Cherokee

(iii) Mono-phonemic writing system

(D) Phonemic writing system, e.g. Ancient Greek, Old English

(E) Morpho-phonemic writing system, e.g. German, Modern English

DeFrancis[2], criticising Sampson's[3] introduction of semasiographic writing and featural alphabets stresses the phonographic quality of writing proper.

* *Pictures*
o *Nonwriting*
o *Writing*
* *Rebus*
* *Syllabic systems*
o *Pure syllabic, e.g. Linear B, Yi, Kana, Cherokee*

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1. *Archibald Hill (1967): The Typology of Writing systems. In: William A. Austin (ed.), Papers in Linguistics in Honor of Leon Dostert. The Hague, pp., 92–99.*
2. *John De Francis, Visible speech. The diverse oneness of writing systems, 1989, Honolulu.*
3. *Geoffrey Sampson, Writing Systems. A Linguistic Approach, 1986, London.*

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o Morpho-syllabic, e.g. Sumerian, Chinese, Mayan
** Consonantal*
o Morpho-consonantal, e.g. Egyptian
o Pure consonantal, e.g.'Phoenician
** Alphabetic*
o Pure phonemic, e.g. Greek
o Morpho-phonemic, e.g. English

Faber[1] categorizes phonographic writing by two levels, linearity and coding:

· *Logographic, e.g. Chinese, Ancient Egyptian*
· *Phonographic*
o Syllabically linear
§ Syllabically coded, e.g. Kana, Akkadian
§ Segmentally coded, e.g. Hebrew, Syriac, Arabic, Ethiopian, Amharic, Devanagari
o Segmentally linear
§ Complete (alphabet), e.g. Greco-Latin, Cyrillic
§ Defective, e.g. Ugaritic, Phoenician, Aramaic, Old South Arabian, Old Hebrew

Classification by Daniels in this context is as follows:-

Type	Each Symbol Represents	Example
Logographic	Morpheme	Chinese
Syllabic	Syllable or Mora	Japanese *Kana*
Alphabetic	Phoneme (Consonant or Vowel)	Latin Alphabet
Abugida	Phoneme (Consonant + Vowel)	Devanāgarī
Abjad	Phoneme (Consonant)	Arabic Alphabet
Featural	Phonetic feature	Korean *Hangul*

According to Wikipedia, the free encyclopedia (History of Writing) a conventional "proto-writing to true writing" system follows a general series of developmental stages. it is as follows.

(A) Picture writing system: Glyphs directly represent objects

1. *Alice Faber, Phonemic segmentation as an epiphenomenon. Evidence from the history of alphabetic writing. In: Pamela Downing et al. (ed.): The Linguistics of Literacy, Amsterdam, 1992, pp., 111–134.*

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and ideas or objective and ideational situations. In connection with this the following sub-stages may be distinguished:

1. The mnemonic: Glyphs primarily a reminder;

2. The pictographic (pictography): glyphs represent directly an object or an objective situation such as (a) chronological, (b) notices, (c) communications, (d) totems, titles, and names, (e) religious, (f) customs, (g) historical, and (h) biographical;

3. The ideographic (ideography): Glyphs represent directly an idea or an ideational situation.

(B) Transitional system: Glyphs refer not only to the object or idea which it represents but to its name as well.

(C) Phonetic system: Glyphs refer to sounds or spoken symbols irrespective of their meanings. This resolves itself into the following substages:

1. The verbal: Glyph (logogram) represents a whole word;
2. The syllabic: Glyph represent a syllable;
3. The alphabetic: Glyph represents an elementary sound.

The best known picture writing system of ideographic and/or early mnemonic symbols are,- Jiahu symbols, carved on tortoise shells in Jiahu, 6600 B.C., Vinčasigns (Tārtāria tablets) 5300 B.C., Early Indus script, 3500 B.C. According to this website, the ancient writing system in toto is of three sorts, i.e., Picture writing system, Transitional system and Phonetic system.

So in this way various scholars, different traditions classified scripts in different ways. The writing technique is of three sorts, i.e., Vāmāvarta (right to left, i.e., Brāhmi), Dakṣiṇāvarta (left to right, Kharoṣṭhi) & Nimnāvarta (Up to down, Chinese) technique. But in panoptic sense writing system or the scripts are of two sorts, i.e., Pictographic & Phonologic. The first one is based on mainly pictures & roughly it is of three sorts, i.e., Ideographic, Logographic & Logophonetic.

(1) Pictographic Writing System:- The earliest writing systems developed out of pictorial representations of objects, and "reading" initially represented simply recognizing the symbols. Egyptian and Mesopotamian pictograms, pictograms in China (an independent development) etc. are examples of above. Again Pictograms slowly became conventionalized, and developed into ideographic writing systems.

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(A) Ideographic Writing:- Ideograms, have "an abstract or conventional meaning, no longer displaying a clear pictorial representation of an object". In addition, symbols in ideographic systems seem to have been used for abstractions like *dark*, (from a picture of a starry sky). Ideographic elements are found in the writing systems that developed in the Sumerians, Babylonians, Assyrians, Hittites, and Egyptians, roughly during the Bronze Age. The technique widely used for actually performing the writing was the cuneiform method, whereby a wedge-shaped stylus was used to press the imprints into soft clay tablets &c. Most of the writing systems from this era combine ideographic elements with other principles, including some symbols (phonograms) that represented sounds of the language. This was true of the best known such system, the Egyptian hieroglyphic (or "sacred writing") system. Hieroglyphs included ideograms, phonograms and determinative symbols that were paired with meaning symbols and used to identify the meaning category of the symbol they attached to. Egyptian hieroglyphics were first deciphered during the 19th century, carved with three writing systems including ancient Greek.

(B) Logographic Writing:- Logographic writing is a further development towards abstraction, in which the graphemes represent words. Systems of writing in which each character represents a separate morpheme, also known as ideographic writing systems; the symbols in the system has no way of telling how the word is pronounced, they only represent meaning. Logograms or characters (best known from the Chinese or Japanese writing systems) refer to linguistic units, often morphemes that are parts of words rather than whole words. Basic literacy in Chinese today is considered to be mastery of approximately 2000 characters.

(C) Logophonetic- Logograph and phonetic in combination called as logophonetic. Logograph: a sign that stands for a whole word or for part of a word, e.g., hieroglyphs. Phonetic: a system with signs that stand for sounds, e.g., written language such as English &c. A logophonetic system is one that uses a combination of both of these. This is somewhat like a stripped down version of logographic systems. In essence, there are two major types of signs, one denoting morphemes and one denoting sounds. Most of the logophonetic systems are logosyllabic, meaning that their phonetic signs mostly

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denote syllables. An exception is Egyptian, whose phonetic signs denote consonants. Akkadian, Aztec, Cretan Hieroglyphs, Cuneiform, Egyptian, Elamite, Epi-Olmec, Hittite, Indus Script, Japanese, Linear A, Linear B, Luwian, Maya, Sumerian, Teotihuacan, Zapotec scripts are the examples of logophonetic script. Again according to some Indus Script is counted as Logophonetic Script because here the phonemes represent words. The sample of Indus Script is as follows,-

(Stamp seal with unicorn and ritual offering stand, ca. 2000-1900 B.C.)

Khitan script is also this type.

(2) Phonological Writing:- Phonological writings means Syllabic Alphabet. Syllabaries are phonologically-based writing systems that represent syllables, rather than individual vowels or consonants like alphabets, or meaning units like ideographic or logographic systems. Graphemic inventories of syllabaries, which seem to have been independently developed in several widely scattered areas of the world, typically include from about 50 to several hundred units. Brāhmi is a Syllabic Alphabet, meaning that each sign can be either a simple consonant or a syllable with the consonant and the inherent vowel 'a'.

At present, most countries and people groups do not use picture writing except for travel guidelines, as road signs, and signs in the airports, etc. The letters of a script are learned in a fixed order and each letter usually represents a sound of the language. Alphabetic writing systems seem to be found in many languages.

Alphabetic writing systems are those in which graphemes typically have reference to single phonemes. That is, an alphabetic system has a one-to-one correspondence between the phonemes and graphemes. Each grapheme represents, ideally speaking, only one phoneme. This is the ideal adopted in the phonemic/phonetic transcription followed by the linguists. This helps maintain one-to-one

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relationship between the writing system and the spoken form of the language.

The invention and adoption of the alphabetic system of writing is a remarkable development in human history, as with a limited number of letters of the alphabet in a language, we can write unlimited words. With the invention of the printing press, alphabets were stabilized and reading and writing became common today. It is now hard to imagine life without the alphabet, and communication without writing. That's why the great Sanskrit poet Kālidāsa says that,- 'by the induction of script it is possible to enter into the ocean of knowledge'[1].

Major Scripts in India- India is a multi-lingual country. In India we find originally two types of language groups, i.e., Aryan group and Dravidian group. Sanskrit is the oldest language of Aryan group of Indo-European family. Along with Sanskrit there are so many other languages in India. All these languages are written in various scripts. We find various manuscripts, rock edicts, inscriptions, coins &c., where we find various scripts. Though names of different scripts are available in different treatises, but still the detailed, systematic and comprehensive study done in this regard is not sufficient yet. Such a study is very promising in several respects, especially for Indian manuscriptology. It can be expected that such a study, if conducted with sufficient thoroughness, will enable us, for instance, to assign a relative chronological place to a manuscript on the basis of the calligraphic style of the script.

Richard Salomon made the following observation in a contribution in the new handbook on *The Indo-Aryan languages* (Cardona and Jain, 2007), : "The field of Indian palaeography has been heavily dominated by studies with historical and antiquarian inclinations, so that in general the earlier the period, the better the documentation in scholarly literature. Indeed, the palaeographical development of the modern scripts on the basis of manuscript sources is still virtually an untouched field[2]."

We find some references regarding the name of scripts in some ancient and later treatises. The famous Buddhist text Lalitavistara quotes that, there are sixty four (64) scripts in ancient

1. *Liper yathāvadgrahaṇena vāṅmayaṃ nadīmukhena samudram-āvisat, Raghuvaṃśa, 3-28.*
2. *Salomon 2007, p., 75.*

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India. They are,- Brāhmī, Kharoṣṭhī, Puskarasārī, Aṅgalipi, Baṅgalipi, Magadhalipi, Māṅgalyalipi, Manuṣyalipi, Aṅguliyalipi, S'akārilipi, Brahmavalilipi, Drāviḍalipi, Kanārilipi, Dakṣiṇalipi, Ugralipi, Saṅkhyā -lipi, Anulomalipi, Urdhvadhanulipi, Daradalipi, Khāsyalipi, Cīnalipi, Hūṇalipi, Madhyakṣavistāralipi, Puṣyalipi, Devalipi, Nāgalipi, Yakṣalipi, Gandharvalipi, Kinnaralipi, Mahoragalipi, Asuralipi, Garuḍalipi, Mṛgacakralipi, Cakralipi, Vāyumarulipi, Bhaumadevalipi, Antarikṣalipi, Uttarakurudvipalipi, Aparagudādilipi, Pūrvavidehalipi, Utpreksalipi, Nikṣepalipi, Vikṣepalipi, Prakṣepalipi, Sāgaralipi, Vajralipi, Lekhapratilekhalipi, Anudrutalipi, S'āstrāvartalipi, Gaṇāvartalipi, Utpreksāvartalipi, Vikṣepāvartalipi, Pādalikhitalipi, Dviruttarapadasandhilikhitalipi, Das'ottarapadasandhilikhitalipi, Adhyā -hāriṇilipi, Sarvarutsaṅgrahaṇilipi, Vidyānulomalipi, Vimis'ritalipi, Ṛpitapastaptalipi, Dharaṇiprakṣepaṇālipi, Sarvoṣadhanisyandalipi, Sarvasārasaṅgrahaṇilipi, Sarvabhūtarudgrahaṇilipi[1]. Again famous Jaina text *Pannavaṇasūtra & Samavāyāṅgasūtra* speaks about 18 scripts. They are,- Vaṅbhi, Javaṇāli, Dosāpuriyā, Kharoṭṭi, Pukkharasāriyā, Bhogavaiyā, Pahārāiyā, Uyaaṅtarikkhiyā, Akkharapiṭṭhiyā, Tevaṇaiyā, Giraṇihnaiyā, Aṅkalivi, Gaṇitalivi, Gaṅdhavvalivi, Ādaṅsalivi, Mahesari, Dāmili, Poliṅdi[2]. Apart from this we find reference regarding Yavana Script in Bararuchi's Vārttika text[3]. Whatever it may be Brāhmī is the oldest script of Indian sub-continent and parts of Asia. Most of the major Indian languages i.e., Indo-Aryan and Dravidian, use scripts which have evolved from the ancient Brāhmī Script[4]. There is a lot of similarity among these scripts, even though letter shapes differ. The letters have a close correspondence with the sounds. The arrangement of letters in the alphabet is similar and based upon phonetic features. If you list the letters on a paper, you can draw rectangles consisting

1. *For more vide, Bhāratīya Prācīna Lipimālā, P., 17.*
2. *ibid*
3. *'Yavanalipyām' Vārttika, P., 4/1/49.*
4. *(i) Richard Sproat, Brahmi scripts. In Constraints on Spelling Changes: Fifth International Workshop on Writing Systems, Nijmegen, The Netherlands, 2002.*
   (ii) Richard Sproat, A formal computational analysis of indic scripts, In International Symposium on Indic Scripts: Past and Future, Tokyo, Dec., 2003.

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of letters representing phonemes with specific phonetic features i.e., voiced-unvoiced, etc. This well-organised phonetic nature makes it possible to build a computational phonetic model of these scripts. Brāhmī origin scripts/Indic scripts have been classified variously. Some of the terms used to classify these scripts are: syllabary, alphasyllabary and abugida. Out of these, abugida is perhaps the best term as it takes into account the property of these scripts which allows syllables to be formed systematically by combining consonants with vowel signs or mātrās, rather than having unique symbols for syllables which give no indication of the phonetic similarity among them. However, it should be noted that Brāhmī Scripts have properties that make their neat classification difficult[1]. It has an alphabet & it is syllabic. It has a way of forming syllables and it also has 'feature' properties in the sense that the position of a letter in the alphabet determines its features[2]. Now along with the aforesaid script some old and new Indian scripts are briefly discussed below.

Brāhmī-The Brāhmī script as seen in the earliest surviving records was systematic, reflecting the theories of Indian grammarians. This script is one of the most important writing systems in the world by virtue of its time depth and influence. It represents the earliest post-Indus corpus of texts, and some of the earliest historical inscriptions found in India. Most importantly, it is the ancestor to hundreds of scripts found in South, Southeast, and East Asia. Though we find so many established theories regarding the origin of this script (like Semitic origin &c.), but most probably it is believed that, this script is developed from the Harappan Script through various stages. It may be assumed that the development of Brāhmī was not an isolated phenomenon and must been rooted in an older written culture.

So far as Indian tradition is concerned divine origin is accepted for this script. In Mahābhārata[3] it is mentioned that the Creator Brahmā

1. *Richard Sproat, A formal computational analysis of indic scripts, In International Symposium on Indic Scripts: Past and Future, Tokyo, Dec., 2003.*
2. *A Computational Phonetic Model for Indian Language Scripts, Anil Kumar Singh, Language Technologies Research Centre, IIIT, Hyderabad, India.*
3. *S'ānti.,188-15.*

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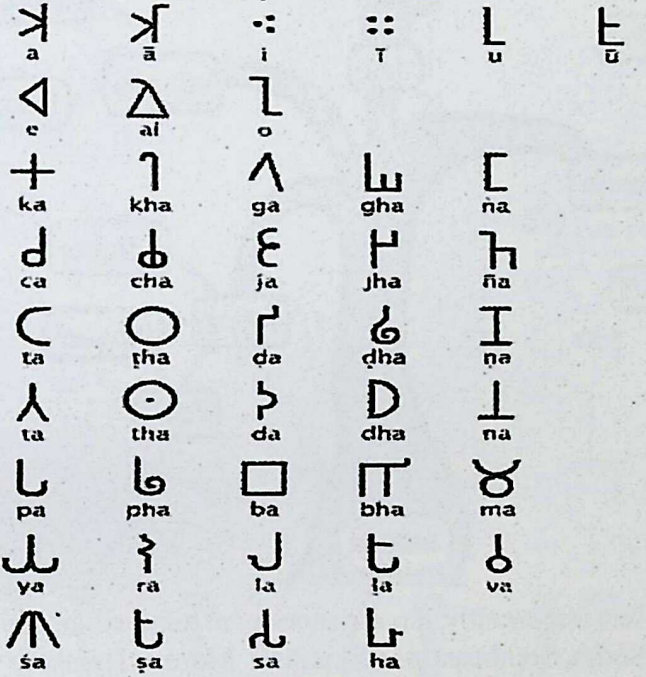
created Brāhmī Language for the sake of four classes i.e., Brāhmaṇa &c..

caturas'catvāraḥ brāhmī vedamayī caturṇā-,
mapi varṇānāṃ brahmaṇā pūrvaṃ vihitā.
lobhadoṣeṇatvajñānatāya tamobhāvaṃ gatāḥ,
s'ūdrā anadhikāriṇo vede jātā ityarthaḥ .

Here Brāhmī means vedic. Most probably Ṛṣabhadeva invented script technique for the sake of Brahmavidyā[2].

Brāhmī is a "syllabic alphabet", meaning that each sign can be either a simple consonant or a syllable with the consonant and the inherent vowel 'a'. According to Prof. Bühler there are 41 letters in Brāhmī Script, out of which there are 9 vowels and 32 consonants. But we find 9 vowels and 34 consonants in all. It is written from left to right. A sample of this alphabet is as follows.



The inscriptional evidences found from Piprāvār and Valī village indicates the antiquity of Brāhmī Script. The probable time of the above mentioned evidences is about 5th century B.C.[2]. Again

1. *Pāṇḍulipi Paṭhana Sahāyikā, p.43.*
2. *ibid, p., 35.*

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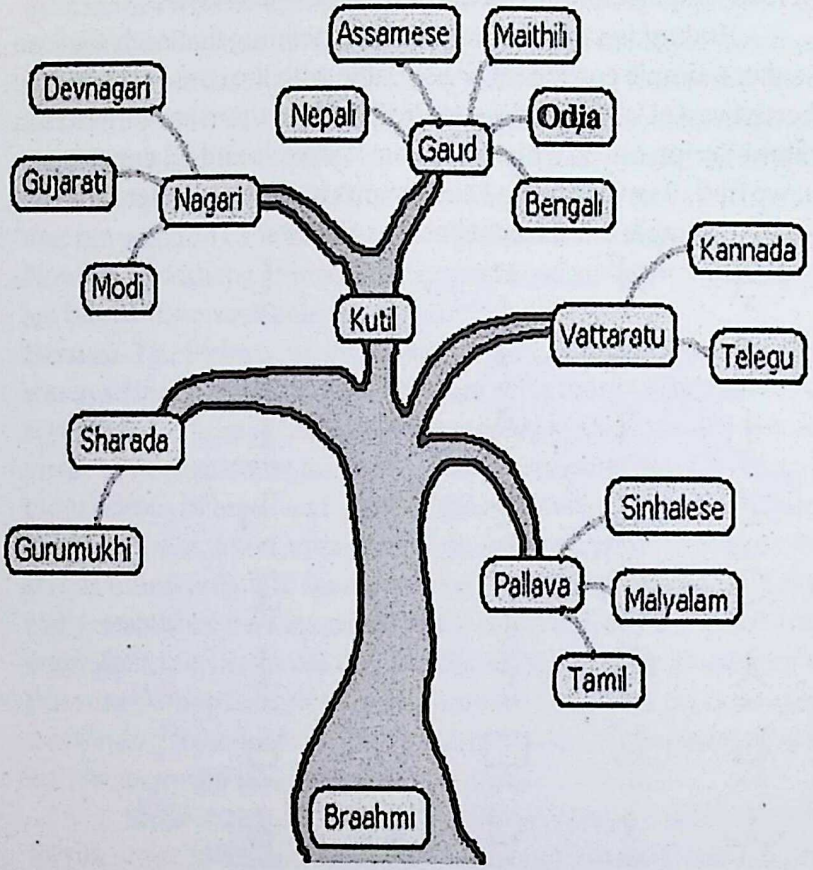
the inscription found from Eraṇ is about 350 B.C[1]. As'okan pillar inscriptions about 250 B.C. are the samples of oldest from of Brāhmī.

In the last centuries B.C. the Brāhmī script was divided into three varieties: Northern, Eastern, and Southern. Dialectal differences consisted of the shape of the symbols, though the system remained the same. The Brāhmī script is the ancestor of all modern Indian writing systems. The pictorial analysis of language tree is as follows.



Most importantly, it is the ancestor of hundreds of scripts found in South, Southeast, and East Asia. More or less there are about 40 varieties of them nowadays, including Tibetan, Sinhalese, Sharada, Newari, Bengali, Oḍiā, Gujarati, Gurmukhi, Kannada, Telugu, Tamil, Malayalam, Burmese, Khmer, Lao, Thai, Devanā-

1. *Bhāṣāvijñāna Evaṃ Bhāṣās'āstra, p., 532.*

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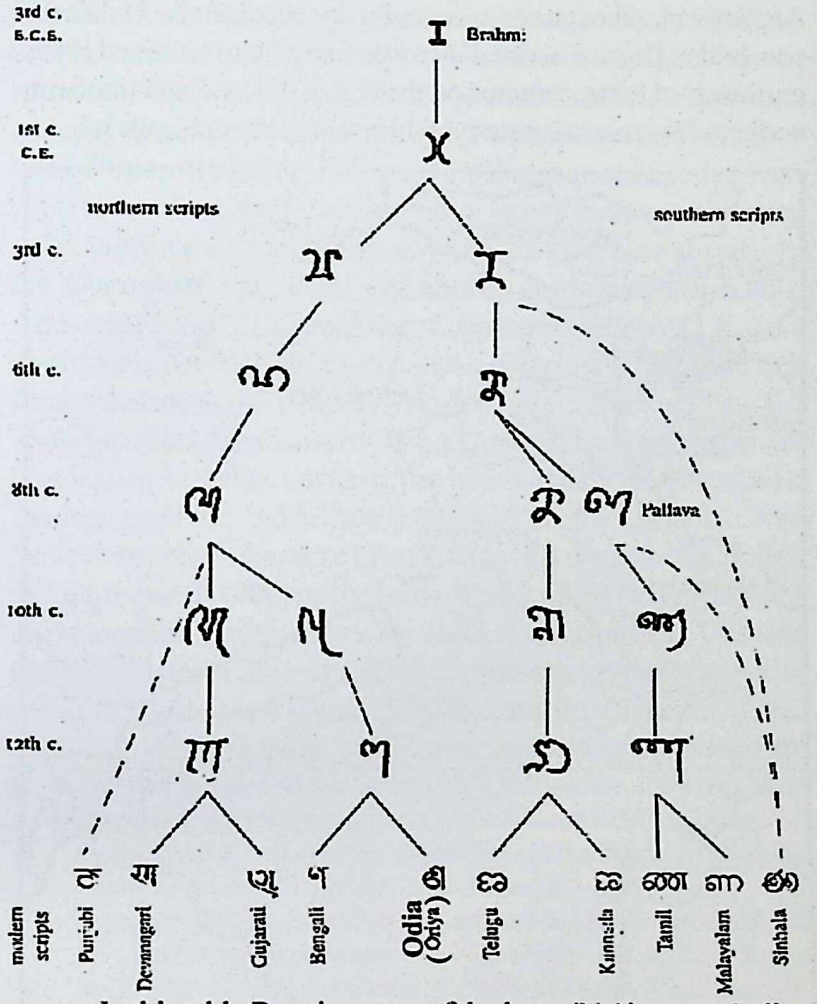
garī. In addition, many other Asian scripts, even Japanese to a very small extent (vowel order), were also derived from Indian script. Languages which used Brāhmī as their script are Indo-Aryan (Vedic, Sanskrit, Prakrits, Pali), Dravidian, Iranian (Sacian), Tocharic &c. So most of the Indian scripts are derived from this script. The tabular analysis is as follows.



In this table Development of the letter 'Ṇa' in some Indian languages starting from Brāhmī is explained. It may be noted how the characters changed drastically over the centuries.

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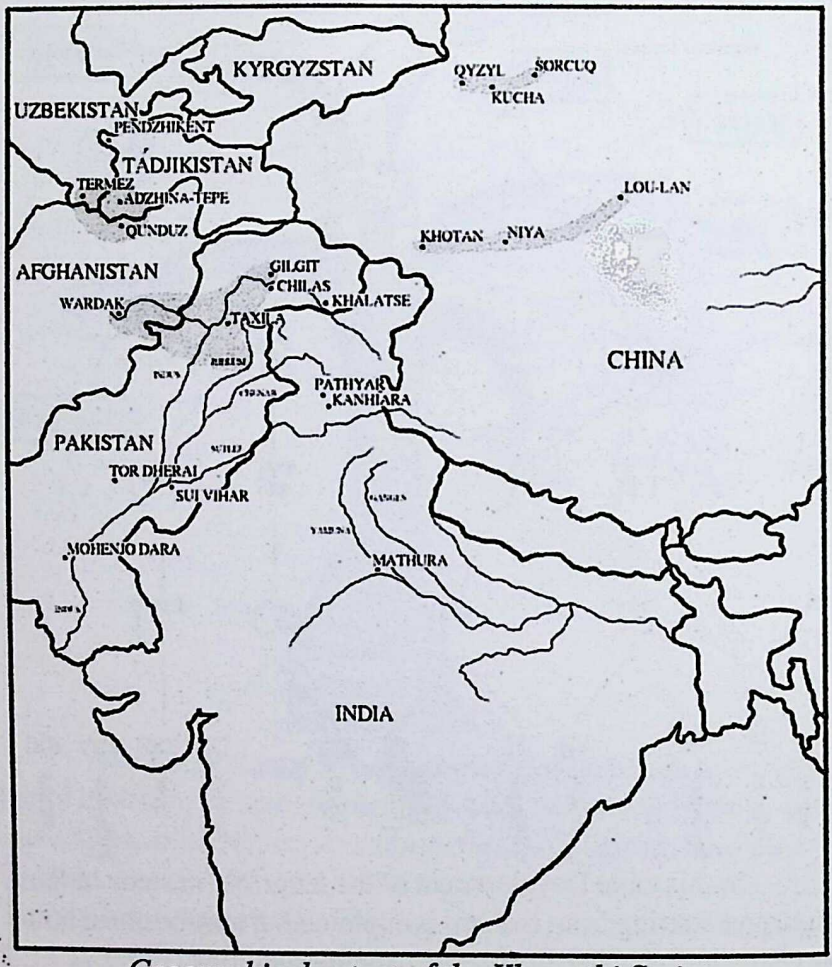
Kharoṣṭhī- This is also an Indian Script. According to literary accounts, Brāhmī & Kharoṣṭhī Scripts are the two most ancient Indian Scripts. The Kharoṣṭhī Script is one of the two ancient writing systems of India in the historical period. It was more or less contemporary with the Brāhmī script, appearing around the 3rd century B.C. mainly in modern-day northern Pakistan and eastern Afghanistan, although some examples do occur in India. Unlike the pan-Indian Brāhmī Script, Kharoṣṭhī Script, was confined to the northwest of India, centered on the region of Gandhara (modern, northern Pakistan and eastern Afghanistan. Geographically it is-



Geographical extent of the Kharoṣṭhi Script

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The details of its origin remain obscure despite the attention of several generations of scholars, but are likely to stem from time of the Achaemenid conquest and occupation of that region from 559–336 B.C. The Kharoṣṭhī Script first appears in a fully developed form in the Ashokan inscriptions of *Shahbazgahi* and *Mansehra,* around the middle of the 3rd century B.C. It continued to be used in Gandhara and neighboring regions, sometimes alongside Brāhmī, until in or around the 3rd century A.D., when it disappeared from its homeland. The Kharoṣṭhī Script was also used for official documents and epigraphs in the Central Asian kingdoms of Khotan and Kroraina in the third and fourth centuries A.D., and appears to have survived in the cities of the Northern silk route as late as the seventh century A.D[1]. In the nineteenth century several names were used to refer to the Kharoṣṭhī Script , viz.: l'alphabet du nord-ouest, Arian Pâli, Arianische Schrift, Baktro-Arian, Cabulese, Gandharian, Kapur-di-giri alphabet, and the North Ashoka Alphabet. Along with this some scholars use the name as Indo-Bactrian or Bactrian-Pâli, E.J Thomas called it Bactrian Alphabet, A.Cunningham preferred to call Gandharian Alphabet, Lassen called it Kabulian, M.Senart called it Western Alphabet and Wilson thought its name as Arianian. The name Kharoṣṭhī as the name of script was first proposed by Terrien de La Couperie (1886) on the basis of a list of scripts found in the encyclopedia *Fa yüan chu lin* (668 A.D.), and the Chinese translation of the Lalitavistara, which refers to a right to left script called *K'(i)a-lu-she-t'o* with the gloss 'ass-lip' (Sanskrit kharaoṣṭha). This name is found with numerous spelling and dialectical

1. *This date is based on the discovery of a few wooden documents written in what appears to be a form of the Kharoṣṭhī Script. These documents were found together with others in the Kuchean language dating between 618 and 647 A.D. However, since the script and language of these documents has not yet been studied in detail, this attribution remains provisional; see Harmatta 1994: 437 and Salomon 1998a: 47. For more vide, A Preliminary Study of Kharoṣṭhī Manuscript Paleography, Andrew Glass, A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts University of Washington, 2000, Department of Asian Languages and Literature, pp., 1-3.*

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variants in the different versions of the Buddhist and Jaina script lists: *Kharoṣṭī, Khaloṣṭī, Karotti, Kharosti, Kharāstri, Kharoṭṭhi*, and *Kharoṭṭhiyā* (Salomon 1998a: 50). Bühler chose the present spelling in his *Origin of the Kharoṣṭhī Alphabet* (1895) which effectively standardized the spelling in modern use.

The derivation of the word *Kharoṣṭhī* is also very interesting. Sylvan Levi held view and instead of calling it *Kharoṣṭhī* he preferrred to designate it *Kharostri* a compound of two terms *Khara+Ustra* i.e., ass and camel. He tried to establish that the region where the script was in use was the *land of khara (ass) and the camel*. So Kharostri is probably the writing of this country. To support this view he has taken the reference from the Chinese source that the word *Shu-le* and *Kai-lu-shu* have the same meaning. Raja Bali Pandey asserts that the name is definitely Indian, a Prakritised form of Sanskrit *Kharaustha*. The script may have been called so due to the fact that most of the characters in this script consist of irregularly elongated curves and they resemble the moving lips of an ass *(Khara=ass+Oṣṭha=lip)*. Originally it must have been a nickname which got currence in course of time[1]. Dr. Sunit Kumar Chatterji opines that there is a word in Hibrew which indicates writing is Kharosheth. According to him from this word the word Kharoṣṭhī is derived. Foreign origin of the script Kharoṣṭhī is accepted by the majority of scholars[2].

Kharoṣṭhī is Syllabic Alphabetic. It is mostly written right to left, but some inscriptions already show the left to right direction that was to become universal for the later South Asian scripts. Each syllable includes the short 'a' sound by default, with other vowels being indicated by diacritic marks. Recent epigraphical evidence highlighted by Professor Richard Salomon of the University of Washington has shown that the order of letters in the Kharoṣṭhī Script follows what has become known as the Arapacana Alphabet. The sample of Kharoṣṭhī alphabet is as follows.

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1. *Introduction to Kharoṣṭhi Script, Anirvan Das, Kriti Rakshana, April 2009- March 2010.*
2. *Bhāṣāvijñāna Evaṃ Bhāṣās'āstra, pp., 530-532.*

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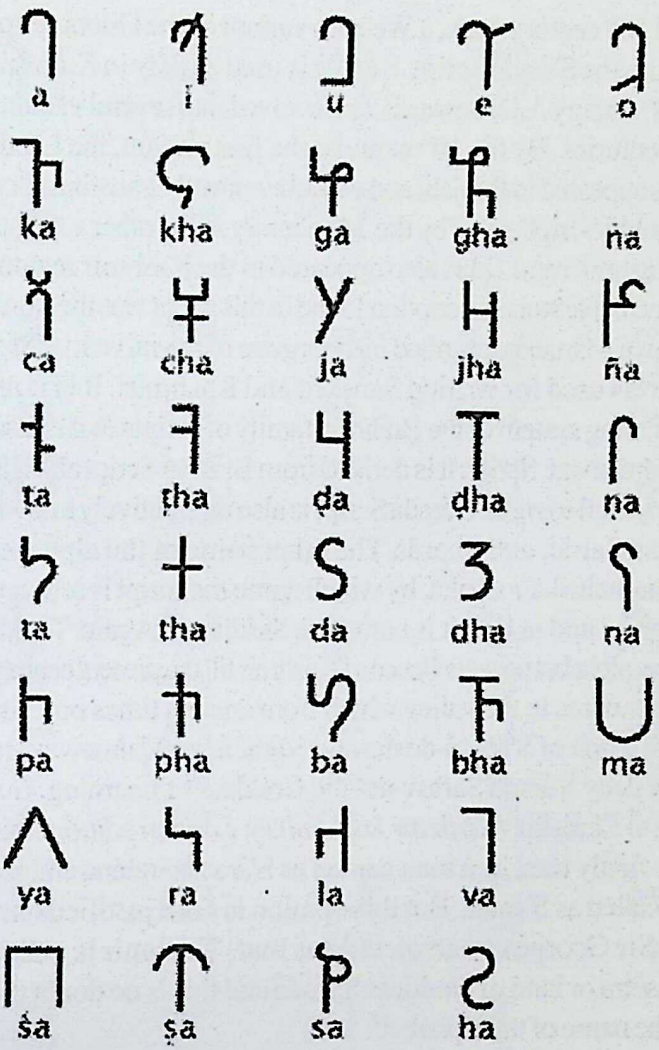

S'āradā Script- Among the Western Himalayan Scripts the S'āradā Script has a place of pride. Evolved from north western Brāhmī a millennium ago in the 8th century A.D., it remained in popular use for several centuries in an extensive area of Western Himalayas including North Western Frontier Province, Dardistan, Kashmir, Jammu, Ladakh and Himachal Pradesh. But according to some scholars between

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the 8th and 10th century A.D., a Western variant of the Gupta script evolved into the S'āradā Script. S'āradā is used mainly in Kashmir from the 8th century A.D. onwards, and evolved into several variants in a few centuries. By the 10th century, the first variant, the Laṇḍā Script, has appeared in Punjab, and would eventually transform into the Gurmukhi Script[1]. And by the 14th century A.D., other variants such as Kashmiri and Takri also appeared in the Kashmir region. The first available stone inscription found in this script was the stone inscription of Mârtaṇḍa inscribed in the regime of Avantiverma (855 A.D.). It was used for writing Sanskrit and Kashmiri. It is is an abugida writing system of the Brāhmic family of scripts & it is also Syllabic Alphabetic Script. It is derived from Brāhmi Script and it is written from left to right. S'āradā Script is also alternatively known as Sharada, Sarda, and Sharda. The other name of the alphabet was Siddha-mâtrikâ/mâtrikâ, by which name the script is referred to by Alberuni and in Bali it is named as Siddham[2]. Again S'āradā remained an alphabet par excellence of Kashmir till the present century and owed its name to the valley which from ancient times bore the alternative name of S'āradā-desha and S'āradā-maṇḍala owing to its tutelary deity S'āradā/Saraswati, the Goddess of Learning. But according to Elmisilie *(Kashmir Vocabulary, London edition)* this script was firstly used by a man named as S'āradānandana and for what it is called as S'āradā. But this opinion is not a justified one. For what Sir George Grearson tells us that, 'Kashmir is called S'āradā Kṣetra or land of Goddess S'āradā and this is no doubt the origin of the name of the alphabet[3].

The following is the basic S'āradā alphabet from the 9th century A.D..

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1. *Sarada was once extensively used both in plains and hills of the Punjab.....it developed into Gurmukhi, Takri and other modern writings. Antiquities of Chamba State, Preface, p., ii, 1910 A.D.*
2. *Alberuni, Tahquiqi Hind, Eng. Translation by Sachau, vol., I, p., 173.*
3. *Journal of R.A.S. Page 78, 1916.*

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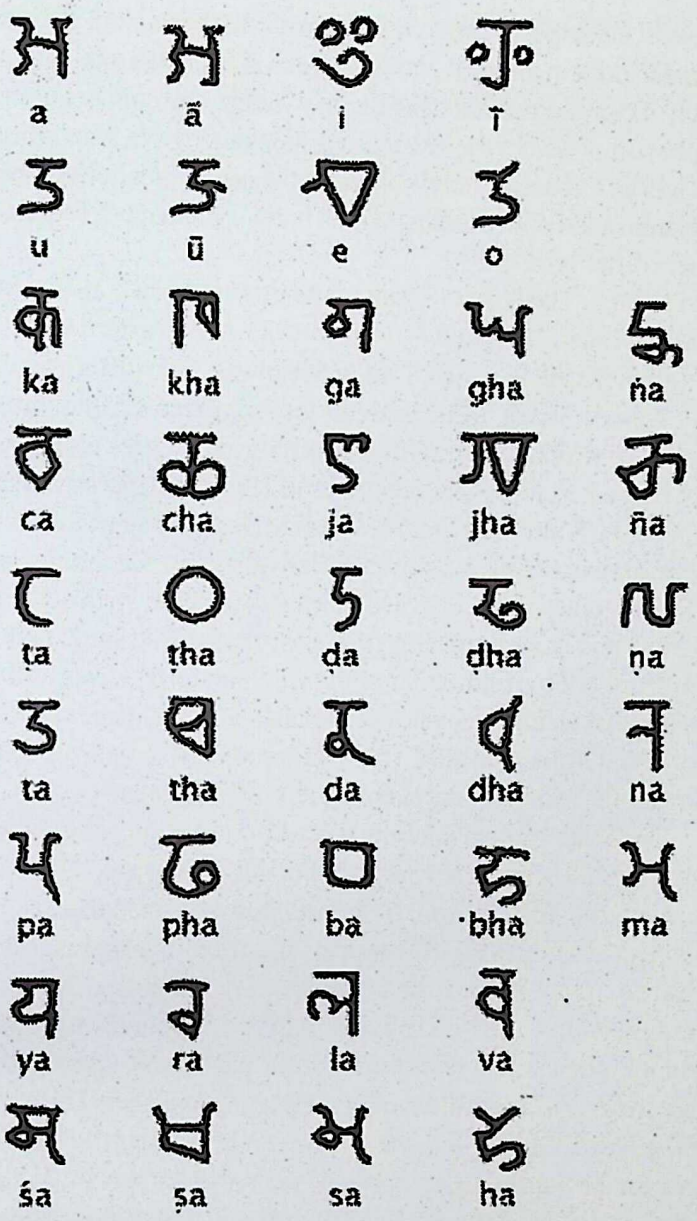

Originally more widespread, its use became later restricted to Kashmir, and it is now rarely used except by the Kashmiri Pandit community for ceremonial

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purposes[1]. Like the Brāhmī and Kharoṣṭhī in the ancient period, the S'āradā Script in the early medieval period formed a vital link in the chain of communication of ideas, knowledge, and culture among the states comprised in the Western Himalayan region. According to Sir George Grearson '....it is allied to Nāgarī, being built on the same system and corresponding with it letter for letter, but forms of the letters differ greatly'[2].

Nāgarī Script- The Nāgarī Script made its appearance in ancient India approximately around 8th century A.D. as an eastern variant of the Gupta Script, in which S'āradā Script was the western form. In turn, Nāgarī Script bifurcated out into umpteen scripts, most prominent of which was the Devanāgarī Script, besides including Eastern Nāgarī, Nandināgarī, Bengali and Tibetan scripts as well as influenced the S'āradā-derived Gurmukhi Script. Nāgarī Script is also believed to essentially be an early derivative form of the Devanāgarī Script, which is still in use in modern Indian writings and linguistics. It is is an abugida/Syllabic Alphabetic script & and is written from left to right, lacking in trenchant letter cases and is recognisable by an idiosyncratic horizontal line that is in line with the tops of the letters, binding them collectively. Nāgarī Script fundamentally belongs to the Brāhmic family of alphabets.

There are various interpretations found for the name called Nāgarī. The said script was used in Tibet with the name, Kliu-Yeg by the Nāgaris. The Gujurati brāhmins, Nāgarīs used this script. Another explanation is that this script was used by the sophisticated or cultured 'City People' or ' Nāgarīs' or Nāgarika. Another speculation is this, the Indian Ethiopians called Nāgā, made one important improvement over the Ethiopic alphabetic scripts. This improvement was the addition of vowels to the alphabet. The major gift of the Nāgā to India was the writing system: Nāgarī. Nāgari is the name for the Sanskrit script. Over a hundred years ago Sir William Jones, pointed out that the ancient Ethiopic and Sanskrit writing are

1. *'The Sarada character is ancient indigenous character of Kashmir. ..It is still used by Hindus and is taught in their schools, Linguistic Survey of India, Sir George Grearson Vol., VIII, Part II, P., 254.*
2. *Linguistic Survey of India, Vol., VIII, Part- II, P., 254.*

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one and the same.The Nāgarī Script can be divided into Eastern i.e., Pūrva Nāgarī, Western i.e., Ardhanāgarī, Southern i.e., Nandināgarī, and the Northern i.e., Devanāgarī[1].

Nandināgarī Script- The Nāgarī Script in South India developed into what is called Nandināgarī. But according to Satkari Mukhopadhyaya[2] Nandināgarī Script is the western variety of the archaic Nāgarī script of northern India. Majority of manuscripts in this script is evidenced since the Yadava-Hoysala period i.e., 13th century and the frequency of its use grew during the Vijayanagar period. But there are a few that can be dated to the 7th century A.D.. The inscriptions found at the seven Pagodas in the Atiran Chandesvara Temple near Shaluvan Kuppam belong to the 7th century A.D[3]. This script must have developed as a pen-style or stylus-style script and not as a chisel-style one[4]. Among the varieties of Nāgarī Script, Nandināgarī seems to be more archaic than the others. Nandināgarī is also found in the inscriptions and manuscripts available in the western part of a few southern states; for example, south Maharashtra, Karnataka and Andhra Pradesh. That is why Nandināgarī is also known as southern variety of Nāgarī. This script is of two types, i.e., (1) the monumental types found in inscriptions and (2) the cursive type found in palm leaf manuscripts. There are innumerable manuscripts written in Nandināgarī, covering vast areas of knowledge, such as Vedas, philosophy, religion, science and arts.

Regarding the nomenclature there are different views among the scholars. According to some due to the matter of conjecture it is called as Nandi. Again Satkari Mukhopadhyaya[5] tels that,- It is difficult to present any exact etymological meaning of the name 'Nandināgarī'. The first part of the term 'Nandi' is rather ambiguous in the present context. It may mean 'sacred' or 'auspicious' (cf. *Nāndī* verses in Sanskrit drama). *Nandi* is the name of Lord Siva's *brisabhavāhana* (bull vehicle). Nandi bull is widely worshipped in

1. *Handbook of Medical Manuscriptology, p., 16.*
2. *Palaeographical Importance of Nandinagari.*
3. *Handbook of Medical Manuscriptology, p., 17.*
4. *Introduction to Manuscriptology, p., 15.*
5. *Palaeographical Importance of Nandinagari.*

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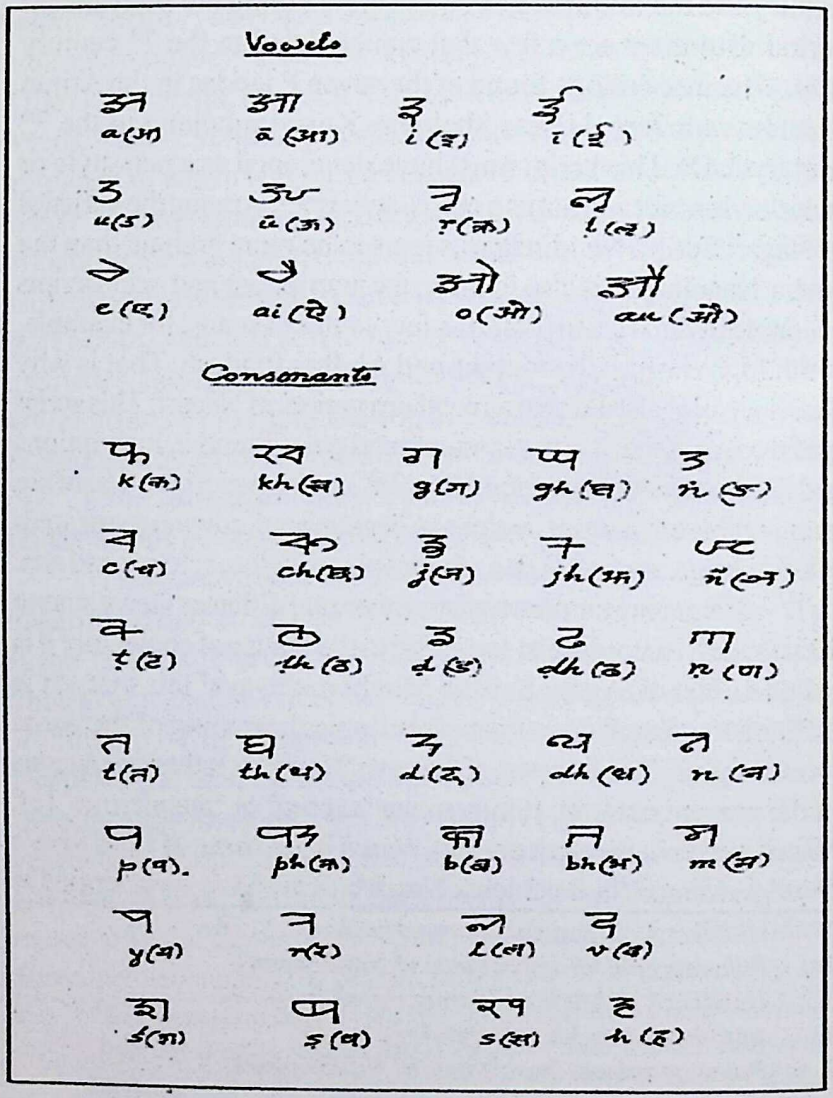
the South, particularly in Karnataka. As a matter of fact, the sculpture of Nandi bull has become a cultural symbol of Karnataka. The name 'Nandināgari' may, therefore, mean 'a script which is prevalent in a region where Nandi bull is venerated'. The second constituent of the term, that is 'Nāgari', indicates that Nandināgari is a variety in the family of Nāgari. It is quite probable that first the Saivites adopted the Nandināgari Script and thereafter it was accepted by Vaiṣṇavites as well. According to Mukhopadhya the script is as follows.



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Devanāgarī-The Northern form of Nāgarī Script is Devanāgarī and it is the descendant of the Brāhmī Script. Devanāgarī has evolved into a highly cursive script. It is an Abugida/Syllabic Alphabetic, because, each letter represents a consonant with an inherent 'a' vowel, which can be modified using vowel diacritics. Vowel diacritics can be written above, below, to the left or to the right of the consonant. It is written from left to right, does not have distinct letter cases, and is recognizable along with most other North Indic scripts, with few exceptions like Gujarati, Odia &c. by a horizontal line that runs along the top of full letters. It means the script is written from left to right and the letters hang from a headstroke, which is generally continuous throughout the length of the word, except when writing the letters *jha*, *tha*, *dha*, *bha*, and sometimes *s'a*, which all have a break in the head stroke. In some cases some words are also written without head stroke. In handwriting, the head stroke is sometimes omitted. In Devanâgarî the numerals are also written independently without any headmark[1]. Many languages in India, such as Hindi and Sanskrit, use Devanâgarî and many more languages throughout India use local variants of this script. Devanâgarî is the main script used to write standard Hindi, Marathi, and Nepali. Since the 19th century, it has been the most commonly used script for Sanskrit. Devanâgarî is also employed for Bhojpuri, Gujari, Pahari, (Garhwali and Kumaoni), Konkani, Magahi, Maithili, Marwari, Bhili, Newari, Santhali, Tharu, and sometimes Sindhi, Dogri, Sherpa and by Kashmiri-speaking Hindus. It was formerly used to write Gujarati.

This Devanâgarî Script originated by the 10th-11th centuries A.D. and manuscripts also date from the same period. The scripts engraved in the inscriptions of Bhīmadeva 1st (1029 A.D.), Bhīmadeva 2nd (1200A.D.) and Udayvarman (1200A.D.) are having resemblance with modern scripts used for Hindīlanguage. Again the oldest form of Devanâgarî is found

1. *For more see Pāṇiniyavyākaraṇasya bhāṣātātvikādhyayanam, Sashibhusan Mishra, The Banaras Mercantile Co., 1st Edition, 2012, pp., 340-353.*

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in the Kuṭila inscription[1]. This Devanâgarî Script took its modern shape about 18th century A.D. But, Devanâgarî is not confined to any one particular region; it is not regional.

Discussions regarding the meaning and nomenclature of the word Devanāgarî are very interesting. It is believed that most probably, since the refined Nâgarî is used for writing Sanskrit which is venerated as *devabhâṣâ* i.e., language of divinities, it is called 'Devanāgari'[2]. Again the meaning of the word Devanāgarî in various sources is,-'The Divine City Writing'[3],'The City of Gods','The Script of Cultured Establishment', Deva means 'deity', and Nāgarī means 'city'; together it implies a script that is both religious as well as urbane or sophisticated[4],'Script of the City', 'Heavenly/Sacred Script of the City' or '[Script of the] City of the Gods or Priests[5], Divine Language. Anglo Vernacular Multi Lingual Dictionary speaks the word Dev-Nāgarī means Divine Language. The language of sounds which is the basis of all sounds. The arrangement of the sounds in Dev -Nāgarī appeared from beyond a Rishi or sage who was sitting and meditating, when a channel of sounds opened up, causing him to speak. And it became the Divine Language[6]. Some researchers have claimed that Devanāgarī= "sacred urbane wiritng". Again the nomenclature

1. *Isaac Taylor (2003), History of the Alphabet: Aryan Alphabets, Part 2, Kessinger Publishing, ISBN 9780766158474,http://books.google.com/books?id=kLlBuOybNMQC, ".. In the Kutila this develops into a short horizontal bar, which, in the Devanagari, becomes a continuous horizontal line ... three cardinal inscriptions of this epoch, namely, the Kutila or Bareli inscription of 992, the Chalukya or Kistna inscription of 945, and a Kawi inscription of 919 ... the Kutila inscription is of great importance in Indian epigraphy, not only from its precise date, but from its offering a definite early form of the standard Indian alphabet, the Devanagari."*
2. *Satkari Mukhopadhyaya, Palaeographical Importance of Nandinagari.*
3. *A Sanskrit English Dictionary, Monier Williams, pp.493.*
4. *ANCIENTSCRIPTS.COM*
5. *Omniglot, the online encyclopedia of writting systems & languages.*
6. *Anglo Vernacular Multi Lingual Dictionary,Vol.-1, p.- E (v)-1, General Editor, Dr. Ardhendu Mukherji, CASMAS, 1st. Edition, 2009.*

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of the word Devanāgarī is also very interesting. Firstly due to its usages in cities it is called as Devanāgarī. Secondly, possibly this script was firstly used by the Nâgara Brahmins of Gujarat & for that it was called as Devanāgarī. Thirdly, most probably it was created/invented in the place named as Devan-āgara & for that it was called as Devanāgarī. Fourthly S'āma S'āstī opines that the symbolic wheel or triangular symbol of the idols of Gods is called as Devanāgara & the script which was written in the middle of Devanāgara is called as Devanāgarī[1]. Again Dr. R. Sesha Shastri (1982) speculates that this script was popular in Nāgarakhanda of Gujarat, which was ruled by Gupta King Skandagupta, who was also called Deva and for which it is Devanāgarī[2]. Furthermore the famous Buddhist text Lalitavistara quotes the names of 64 scripts including Deva Script and Nāga Script. Most probably in later period both scripts merged & took the modern shape & identified with Devanāgarī Script. Moreover there is another speculation that scripts of Nāgā comunity is called as Devanāgarī. Because according to some scholars the major contribution to the Ethiopian Nāgās was the Indian writing system called Deva-Nāgarī. Nāgarī is the name for the Sanskrit writing system. Over a hundred years ago Sir William Jones, pointed out that Ge'ez and Sanskrit writing are one and the same. He explained that this was supported by the fact that both writing systems went from left to right, Sanskrit and Ge'ez share identical vowels in the same order, and the vowels were annexed to the consonants.

Here in this context I am quoting the views of Maxmüller for additional reference. He tells us that, "Sanskrit is properly written with Devanāgarī alphabet, but the Bengali, Grantha, Telugu and other modern Indian alphabets are commonly employed for writing Sanskrit in their respective provinces. *** Devanāgarī means the Nāgarī of the Gods or possibly, of the

1. *Bhāṣāvijñāna Evaṃ Bhāṣās'āstra, pp., 532-533.*
2. *Handbook of Medical Manuscriptology, p., 18.*

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Brāhmaṇas. A more current style of writing, used by Hindus in all common transactions where Hindī is the language employed, is called simply Nāgarī, is unknown. If derived from nagara, city, it might mean the art of writing as first practised in cities.(Pāṇini IV.2.128). No authority has yet been abducted from any ancient author for the employment of the word Devanāgarī. In Lalitavistara (a life of Buddha, translated from Sanskrit into Chinese 76 A.D.), where a list of alphabets is given, the Devanāgarī is not mentioned, unless it be intensed by the Deva alphabet. Albiruni, in the 11th century, speaks of the Nagara alphabet as current in Malva"[1].

Grantha Script- The Grantha script is evolved from ancient Brā -hmic script and it has parenthood of most of the Dravidian South Indian languages. It is the name applied to the script mostly used in Tamil Nadu for writing the Sanskrit language. Evidently the script used for writing the Sanskrit works obtained the same name. At one time it was prevalent throughout South India. When the Malayalam language began to freely borrow words as well as the rules of grammar from Sanskrit, this script was adopted for writing that language and was known as Arya Ezhuthu . Thus, a similar adoption for writing was also made in the Tulu speaking region. Sometimes Tamil language was also written in this script. In Sanskrit, 'Grantha' stands for 'manuscript'/'a literary work'. In 'Grantha', each letter represents a consonant with an inherent vowel 'a'. Other vowels were indicated using diacritics or separate letters. Letters are grouped according to the way they are pronounced.

Both Grantha and Tamil scripts appear alike in modern forms. The evolution of both scripts from Brāhmī Script was also more or less similar. It is Syllabic Alphabetic and it is written from left to right. The vowels and consonants of Granth Script are as follows,-

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1. *A Sanskrit Grammar for Beginners, F. Maxmüller, Chapter-1, Parimal Publications, Delhi, First Revised Edition, 2001.*

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The development of Grantha script in Tamil Nadu may be broadly divided into four periods; (a) the archaic and ornamental, (b) the transitional, (c) the medieval and (d) the modern.

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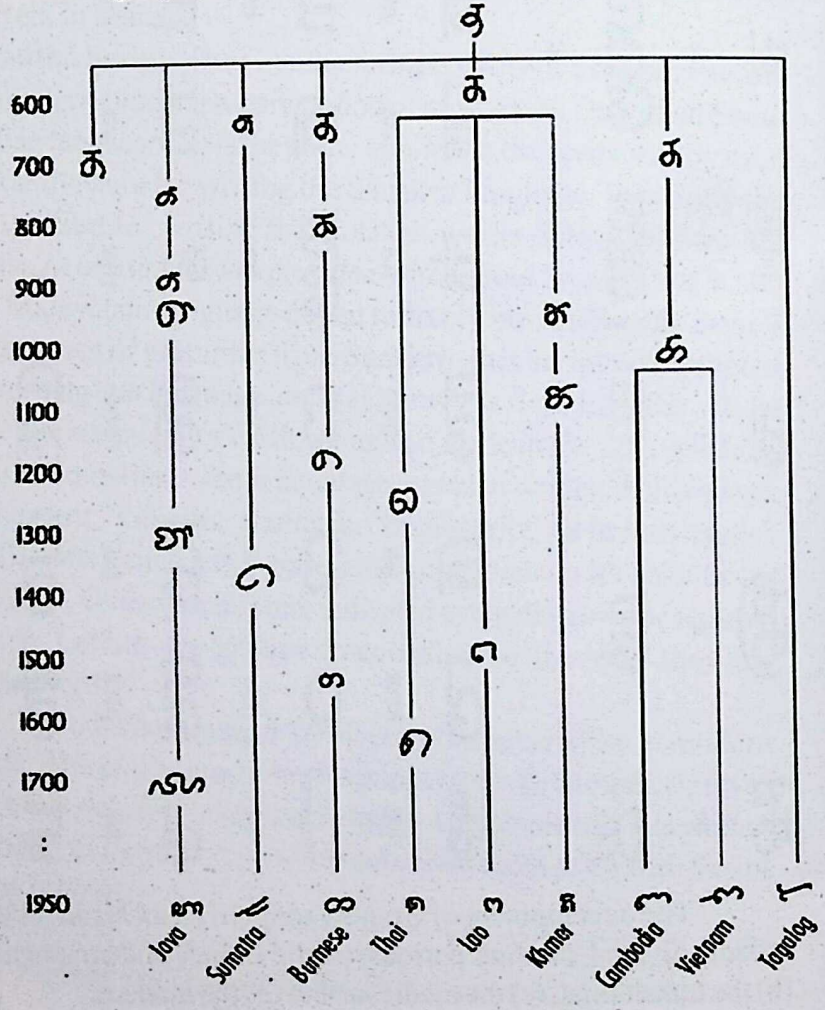
(a) Archaic and Ornamental:- This variety is commonly known as Pallava Grantha. Mahendravarman's Tiruchirappalli rock cut cave and other cave temple inscriptions, Narasimhan's Mamallapuram, Kanchi Kailasanatha and Saluvankuppam temple inscriptions, Mutharaiyar's Senthalai inscriptions are examples of this variety. As these are ornamental and florid they could not have been in everyday use; probably they were intended only for incising inscriptions. The development of letter 'ka' in the languages of Java, Sumatra, Borneo, Thai, Laos, Khmer, Combodia, Vietnam, etc. (East Asian Languages) from Pallava Grantha script is as follows.



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(b) The Transitional Variety:- The transitional variety of Grantha inscriptions roughly belong to three centuries between 650 A.D. and 950 A.D.. Later Pallava's (Nandivarman's Kasakudi, Udayendram plates etc.) and Pandyan Nedunjadaiyan's Anaimalai inscription are samples of this.

(c) The Medieval Variety:- This variety is from about 950 A.D. to 1250 A.D.. Inscriptions of imperial Cholas of Thanjavur are examples for this.

(d) The Modern Variety:- Grantha in the present form descended from later Pandyas and the Vijayanagara rulers. The Modern form of Grantha is very similar to the Modern Tamil Script. After the introduction of printing machines many Sanskrit books transcribed from palm leaves were printed in Grantha script. After Independence the popularity of Hindi in Devanāgari Script influenced all printing works and Grantha script went out of vogue.

Again according to writing style the Granth Script mainly has two varieties, i.e., the square hand and the round hand. The first one founds around Tanjore and the second one of mostly Jains around Arcot and Madras (Chennai)[1].

Sylheti Nāgarī- This is evolved from Brāhmī Script during medieval period. This Sylheti Nāgarī is also known as Jalalavadi Nāgarī. As may be deduced from its terminology, this Sylheti Nāgarī Script emerged in and around Sylhet, Cachar and in few parts of Mymonseng and Tripura in the medieval period and was employed in written and spoken form, mostly amongst the Muslim population.

Though it is not known from whom and how this script originated, but Sylheti Nāgarī was predominantly used by the Muslims and basically remained popular amongst the Muslims of Sylhet and Cachar. Wide-ranging biographical sketches of Hajrat Muhammad were written in this script, basically to spread Islam. But popular stories from Purāṇas and other Hindu mythology were also written in this script. One such example is Harivaṁsa by Bhavānanda[2].

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1. *Introduction to Manuscriptology, p., 14.*
2. *Sylheti Nagari: History of a Hidden Script, Utpal Das, Kriti Rakshana, August, 2006, Vol., 2, No., 1, p., 17.*

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Kuṭila Scripṭ- The Gupta script, which evolved from the northern branch of the Brāhmi Script during the Gupta dynastic period i.e. 4th-5th century, was written in a special 'Kuṭila' or crooked way, and further evolved into the Kuṭila Script. The word Kuṭila means crooked in the Sanskrit language, and it is assumed that the name came from the curving shapes of Kuṭila letters, distinct from the straighter lines of the Brāhmi and Gupta Scripts. The copper-plate & stone inscriptions found in Patia and Bhubaneswar are ascribed to Subhakar Keshari, a king of Odisha of the seventh century A.D.. They are in Kuṭila Script and the language is Oḍiā[1].

Again the Kuṭila inscription of Bareilly is an inscription in the Kuṭila Script dating to 992 A.D., that provides crucial evidence in tracing the shared descent of the Devanāgari Script and Bengali Scripts of Northern and Eastern India from the predecessor Gupta Script. The writing was found on a stone unearthed in Bareilly district in the United Provinces of Agra and Oudh (modern-day Uttar Pradesh). The inscription proclaims that it was created by an engraver from Kannauj who was "proficient in the Kuṭila character". It also includes the date of the inscription, Vikram Samvat 1049, which corresponds to 992 A.D. Again about 10th century A.D., an evident from the epigraphic reference to Oḍiā language and Kuṭila Script found in an inscribed sculpture of Jaina monk Kumārasena discovered from Gandhi-bedha in Balasore district of Odisha[2].

Siddham Script-Siddham Script is also admired in Sanskrit, standing for "accomplished" or "perfected". Siddham Script is an abugida i.e., standing for each letter exemplifying a consonant, whereas vowels are written with obligatory diacritics, or 'alphasyllabary' as opposed to an alphabet. This happens due to each character indicating a syllable, but not encompassing every possible syllable. If no other mark comes about, then the short 'a' is adopted and espoused. Siddham is essentially the name of a North Indian Script, used for penning Sanskritic compositions during the period 600-1200 A.D. Known to have descended from an illustrious line up of primeval Indian Scripts like the Brāhmi Script and later through the Gupta Script, Siddham script also gave rise to the Devanāgari Script as well as a number of other Asian scripts like Tibetan Script. However, in present times, Siddham is spelt in several different spellings, almost all of

1. *Pūrṇnacandra Oḍiā Bhāṣākoṣa,, Vol.,-1, p., v.*
2. *PANORAMIC PALMLEAF MANUSCRIPTS OF ORISSA, Dr. C. B. Patel, OHRJ, Vol., XLVII, No. 1, P., 42.*

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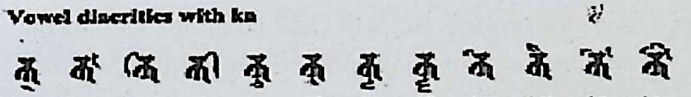
which stands for one and the same meaning. Siddham script is an enhancement upon the script employed during the times of Gupta Empire reigning in India.

Several of the Buddhist texts which were carried forth to China along the Silk Road, also popular as Silk Routes (the pathways are a wide-ranging interconnected network of trade routes spanning the Asian continent) were penned using a version of the Siddham Script. This chain network continued to develop and negligible variations are still witnessed across time and in umpteen regions. To state more importantly, the script was employed to carry and transfer the Buddhist Tantra texts. The time that is being spoken of, it was deemed important to preserve the pronunciation of mantras and Chinese was not regarded as fit for writing the sounds of Sanskrit. This unique and intelligent movement led to the withholding of the Siddham Script in East Asia. The practice of writing was exploiting Siddham survived in East Asia, where Tantric Buddhism is also known to have thrived consistently.

Kukai, a Japanese monk, scholar, poet and artist (also hugely esteemed posthumously as Kobo-Daishi, 774-835 A.D.), was the man to introduce the Siddham Script in Japan when he returned from China in 806 A.D. Kukai had studied Sanskrit in China with Nālandā-trained monks, together with one recognised as Prajñā. By the time Kukai had studied and memorised this script, trading and pilgrimage routes traversing land to India were closed by the expansion of Islamic empire of the Abbasids. Sample of this script is as follows,-

Vowels

Vowel diacritics with ka



Consonants

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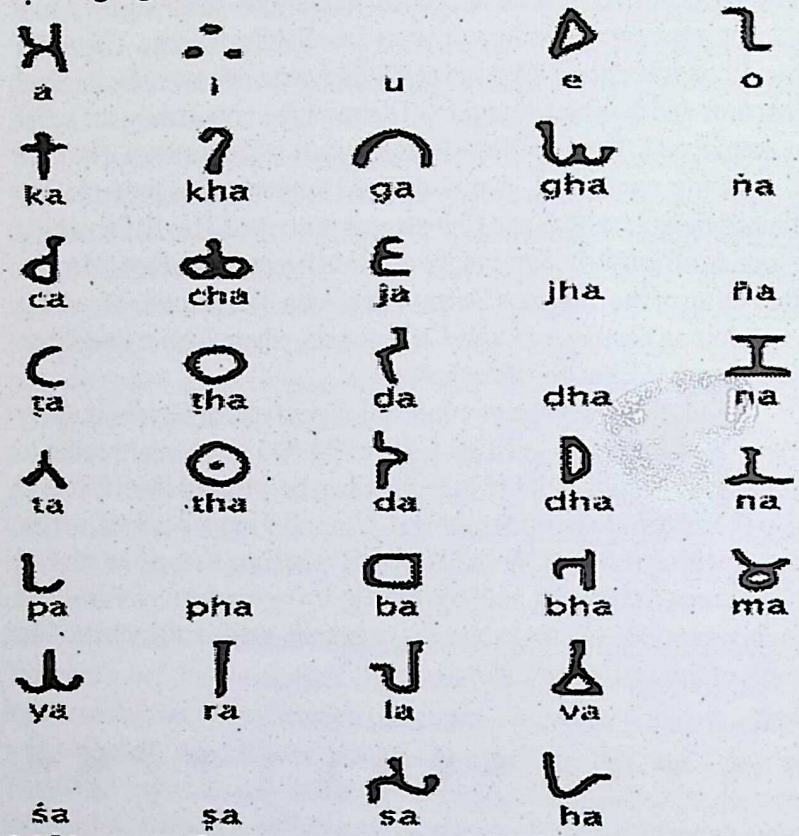
Kaliṅga Script- This is Syllabic Alphabetic Script. It descended from Brāhmī Script most probably during 6th to 11th century A.D. It is written from left to right. Kaliṅga is the ancient name of Odisha, and the Kaliṅga Script was used to write an ancient form of the Oḍiā language. Sample of this script is as follows.



Oḍiā Script-Oḍiā is the original script of Oḍiā language.This script is used for writing the Oḍiā language, the official language of the Indian state of Odisha, situated on the east coast of India, as well as a number of Dravidian and Muṇḍā minority languages spoken in that region and some parts of Andhra Pradesh, West Ḅengal, Jharkhand, and Gujarat . This script is also known as *Utkalāksara* or *Utkala Lipi*. For transcribing Sanskrit texts this script was also used in Odisha. Oḍiā Script has originated from the Kaliṅga Script, which is a form of the ancient Brāhmī Script that was used in India.

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While according to other experts, the Oḍiā Script has evolved from an early structure of Bengali Script. Again it is stated in the introduction of Purṇṇacandra Oḍiā Bhāṣākoṣa (Vol.,-1, p., v) that Oḍiā Script has been adopted from the Māgadhi Script which was the descendant of the Brāhmī Script through Kuṭila and Devanāgarī Scripts. Although the cursive shape of the alphabets of Oḍiā Script seems to be influenced by Southern lettering, but it is widely believed that such shape has evolved with the need for writing on palm leaves with a heavy sharp pointed stylo. As the use of many straight lines have a tendency to rip and slit the palm leaf, the curved appearance had to be developed. Otherwise it is called as,- "As the palm leafs were the only writing materials in ancient Odisha & as in the other parts of the sea-coast provinces of Southern India, an iron stylus was employed for scratching the letters and this gave rise to the rounded shape of the Oḍiā characters'. In this context L.S.S. O' Mally in his Puri district Gazetteer (pages 75-76) has discussed the peculiarities of Oḍiā language and script. Oḍiā language is written as it is pronounced. According to him, Oḍiā script owed its origin to writings on dry-palm leaves with an iron stylus[1]. Moreover, there are also similarities in Oḍiā Scripts and Thāi Scripts. Again, the view of G. A. Grierson regarding Odia language and script are also interesting. It is,-"Odia is encumbered with the drawback of an excessively awkward and cumbrous written character. ... At first glance, an Odia book seems to be all curves, and it takes a second look to notice that there is something inside each[2]."

Like the other Brāhmic Scripts used in India, the Oḍiā Script is written from left to right in horizontal lines and is based on the orthographic syllable called *akṣara*. An *akṣara* represents either a lone vowel or a consonant with a vowel attached. Again Oḍiā is an abugida or a syllabic alphabet, where all consonants contain an inherent vowel entrenched within. Diacritics, which can emerge before, after, above or below the consonant they belong to, are utilised to modify the form of the intrinsic vowel. Vowels are written as

1. *Dr. Jyotirmati Samantaray, Orissa Review, April, 2008, pp., 66-67.*
2. *G.A. Grierson, Linguistic Survey of India, 1903.*

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independent letters, when the diacritics emerge at the beginning of a syllable. Furthermore, when specific consonants appear together, particular conjunct symbols are used which merge the vital parts of each consonant symbol. Vowel diacritics can be combined with the consonants, though such ligatures are not much practiced in modern printing. There is no distinction as to capital & small letters in Oḍiā Script. Oḍiā Script is of two sorts in accordance with its use. The first one is Brāhmaṇi, that which was used to write on palm leaf manuscripts, and the second one is Karaṇi, that which was used for non-literary purposes by Karaṇas[1].

Oḍiā Script was included in the Unicode Standard in October of 1991 with the release of version 1.0. The Unicode block for Oḍiā Script is U+0B00-U+0B7F.

The earliest inscriptions in the Oḍiā language have been dated to 1051 AD, written in the Kaliṅga Script from which modern Oḍiā writing is derived. Again one can with some degree of certainty affirm that the Oḍiā Script had taken a distinct form by the 14th century A.D., and it was the forerunner of the present day Script[2]. At present the Oḍiā alphabet, numerals and diacritics in Oḍiā Script are as follows,-

ଅ. ଆ. ଇ. ଈ. ଉ. ଊ. ଋ. ୠ. ଌ. ୡ. ଏ. ଐ. ଓ. ଔ

a, ā, i, ī, u, ū, ṛ, ṝ, ḷ, e, ai, o, au

କ. ଖ. ଗ. ଘ. ଙ. ଚ. ଛ. ଜ. ଝ. ଞ. ଟ. ଠ. ଡ.

ka, kha, ga, gha, ṅa, ca, cha, ja, jha, ña, ṭa, ṭha, ḍa,

ଢ. ଣ. ତ. ଥ. ଦ. ଧ. ନ. ପ. ଫ. ବ. ଭ. ମ. ଯ.

ḍha, ṇa, ta, tha, da, dha, na, pa, pha, ba, bha, ma, ja,

ର. ଳ. ୱ. ଶ. ଷ. ସ. ହ. କ୍ଷ. ଯ୍ଯ. ଲ୍ଲ. ଂ. ଃ.

ra, la, va, śa, ṣa, sa, ha, kṣa, ya, la, ṁ, ḥ, ñ/m̃

୧ (1). ୨ (2). ୩ (3). ୪ (4). ୫ (5). ୬ (6). ୭ (7). ୮ (8). ୯ (9). ୦ (0)

ା (ā), ି (i), ୀ (ī), ୁ (u), ୂ (ū), ୃ (ṛ), େ (e), ୈ (ai), ୋ (o), ୌ (au)

This Odia script developed through various stages in various ages. The development chart of Oḍiā Script is as follows.

1. *Introduction to Manuscriptology, p., 15.*
2. *Pūrṇṇacandra Oḍiā Bhāṣākoṣa, Vol.,-1, p., v.*

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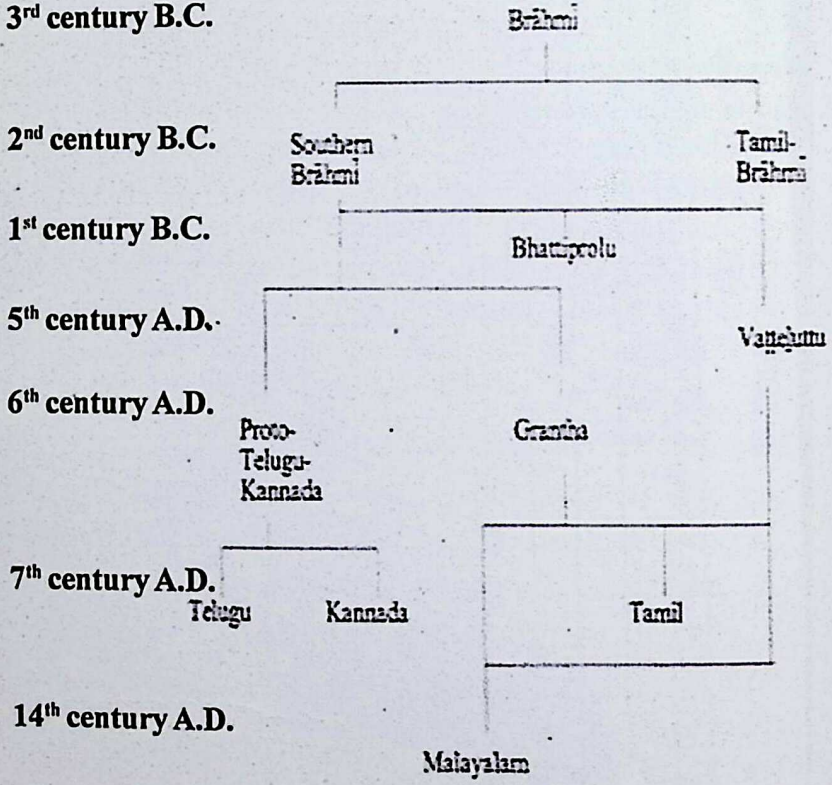
Tamil Script :- It is also an Indic script. Like the other Indic scripts, Tamil Script is thought to have evolved from an ancient Southern form of the Brāhmi Script, but was also influenced by the Grantha Script. According to Mahadevan,[1] the Pallava rulers created the Tamil Script out of the Grantha Script by the 7th century, adding necessary additional letters from VaTTezhuttu. VaTTezhuttu, a cursive style and is an abugida writing system & was derived from Tamil-Brāhmi (Tamil-Brāhmi is the name of the script in which the earliest inscriptions in Tamil are found) and was current all over the Tamil country from the 5th century A.D. The script used in earlier inscriptions is commonly known as the Tamil-Brāhmi, and differs in many ways from standard As'okan Brāhmi. Evolution and Chronology of South Indian i.e., Tamil etc. Scripts are as follows.



1. *Early Tamil Epigraphy, From the Earliest Times to the 6th Century A.D. ,Iravatham Mahadevan, Published by Cre-A, India & Harvard University, USA, 2003.*

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It is currently used to write the Tamil language in the Indian state of Tamil Nadu and in Sri Lanka & as well as other minority languages such as Badaga, Irula, and Paniya. According to Purāṇic sources the great Seer Agastya is the founder of this script. Interestingly, the Tamil language is one of the oldest recorded languages in southern India. The earliest texts, written in the southern variant of Brāhmi, date from just before the 1st century A.D. Overtime the script changed, and by the 7th/8th century A.D., the Tamil Script has evolved into more or less its modern form. It is Syllabic Alphabetic and is written from Left to Right. Tamil script that came into use from the 7th(/8th) century A.D. displaced VaTTezhuttu (means rounded) & with the ascendancy of the Chozhas the displacement was total by 13th century. However the script lingered on till the 19th century in Kerala for writing Malayalam[1]. The basic Tamil scripts and the development chart of this script are follows.

அ ஆ இ ஈ உ ஊ
a ā i ī u ū
எ ஏ ஐ ஒ ஓ ஔ
e ē ai o ō au
க ங ச ஞ ட ண
ka ṅa ca ña ṭa ṇa
த ந ப ம ய ர
ta na pa ma ya ra
ல வ ழ ள ற ன
la va ẓa ḷa ṟa ṉa
ஜ ஸ ஷ ஹ க்ஷ ஸ்ரீ
ja ṣa śa ha kṣa sri

1. *Early Tamil Epigraphy From the Earliest Times to the 6th Century A.D. by Iravatham Mahadevan- An Overview by S. Swaminathan*

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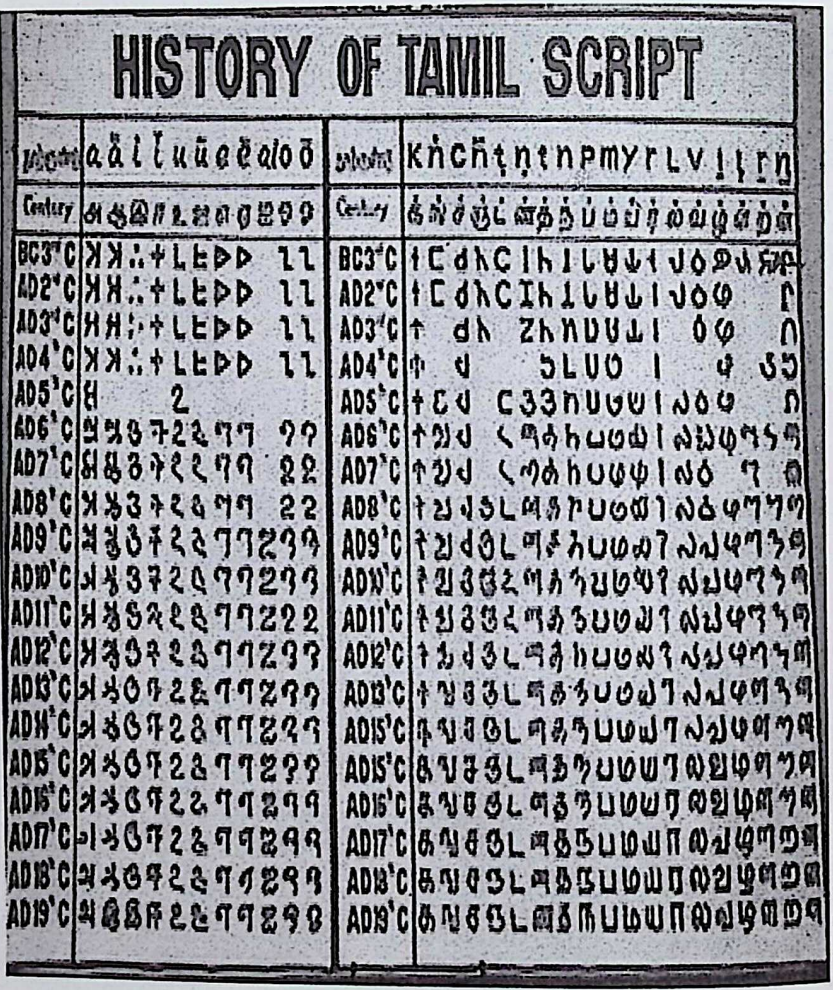
க் க கா கி கீ கு கூ கஃ

k ka kā ki kī ku kū kaḥ

கெ கே கை கொ கோ கௌ

ke kē kai ko kō kau

The development of letter 'K' with diacritical mark in Tamil script



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Chapter- 5

Ancient Writing Materials:- Writing is a method of representing language in visual or tactile form. According to Peter T. Daniels writing is the representation of language in a textual medium through the use of a set of signs or symbols & in other words it is known as a writing system. Writing most likely began as a consequence of political expansion in ancient cultures, which needed reliable means for transmitting information, maintaining financial accounts, keeping historical records, and similar activities. The history of writing records the development of expressing language by letters or other marks[1].

Every human community possesses language, which many regard as an innate and defining condition of mankind. However, the development of writing systems and the process by which they have supplanted traditional oral systems of communication has been sporadic, uneven and slow. Once established, writing systems generally change more slowly than their spoken counterparts. Thus, they often preserve features and expressions which are no longer current in the spoken language. The great benefit of writing systems is their ability to maintain a persistent record of information expressed in a language, which can be retrieved independently of the initial act of formulation.

Knowledge of writing materials is also essential to the study of handwriting and to the identification of the periods in which a document or manuscript may have been produced[2]. In this context we should remember that the invention of writing was not a one-time event, but a long evolution preceded by the appearance of symbols, possibly first for cultic purposes. Writing systems develop

1. *Peter T. Daniels, "The Study of Writing Systems", in The World's Writing Systems, ed. Bright and Daniels, p. 3.*
2. *Robert P. Gwinn, "Paleography" in the Encyclopaedia Britannica, Micropaedia, Vol. IX, 1986, p. 78.*

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and change based on the needs of the people who use them. Sometimes the shape, orientation and meaning of individual signs also changes over time. By tracing the development of a script it is possible to learn about the needs of the people who used the script as well as how it changed over time. An important goal may be to assign the text a date and a place of origin: this is why the palaeographer must take into account the style and formation of the manuscript and the handwriting used in it[1]. So for this reason knowledge about writing system and writing materials with historic perspective is an essential one.

It has long been held in modern Indological and in more general and popular writing that India has no sense of history, and this view has frequently been justified by the observation that indigenous historical writing has been almost completely absent until fairly recent times. This is even maintained by firmly nationalistic writers such as R. C. Majumdar: "It is a well-known fact that with the single exception of Râjatarangiṇî i.e., History of Kashmir, there is no historical text in Sanskrit dealing with the whole or even parts of India[2]." Again Albiruni established the fact that,- "Unfortunately the Hindus do not pay much attention to the historical order of things, they are very careless in relating the chronological succession of their kings, and when they are pressed for information and are at a loss, not knowing what to say, they invariably take to tale-telling[3]." Though it is a fact, but it is true that, in India people were conversant with writing quite early in history and that they wrote their compositions in books. This leads to the consideration of the materials and instruments they used for preparing the books in particular.

In antediluvian period, the means of communication and dissemination of information were not known certainly, but the ancient man has always tried to express his power of speech in some form

1. *Fernando De Lasala, Exercise of Latin Paleography, Gregorian University, Rome, 2006, p.,7.*
2. *R.C. Majumdar, The history and culture of the Indian people, The Vedic Age, Bombay,Bharatiya Vidya Bhavan, p. 47.*
3. *Albiruni, India, Transl. E. Sachau, London, Reprint, Delhi, 1964.*

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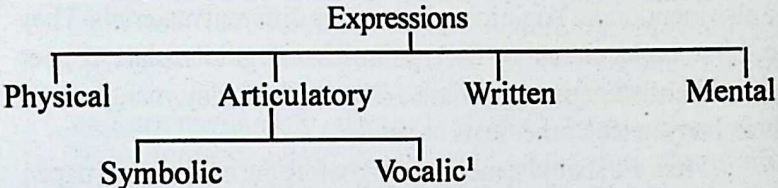
of written words. At the first instance the communication was done face-to-face through the aids of gestures, symbols and sound, which were gradually developed in the form of a language to be used to convey the knowledge of father to his son, that of Guru to disciple and to communicate. Whatever it may be the then people expressed their expressions, passions, thoughts etc. in different manner. So the means of expression is explained in following tabular method.



But to pass on the knowledge from generation to generation through oral communication would not have been possible, hence the ancient man started to discover various kinds of writing materials to serve his purpose[2].

The famous Jain work *Rāyapaseṇiyasutta* lists ten parts of a book. They are,- (i) *patra* i.e., the leaves/the written surface, (ii) *kambī*, i.e., a ruler to keep the letters straight, (iii) *dorā* i.e., the cord/rope that binds the manuscripts, (iv) *granthi* i.e., the knot at one end of the rope, (v) *lipyāsana* i.e., the writing desk, (vi) *chādana* i.e., the covering of cloth/hard board etc., (vii) *s'ṁkhalā* i.e., the chain on the ink-pot, (viii) *masī* i.e., the ink, (ix) *lekhanī* i.e. stylus/pen, and (x) *akṣara* i.e., the written characters[3].

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1. *For more see Pāṇiniīyavyākaraṇasya bhāṣātātvikādhyayanam, Sashibhusan Mishra, The Banaras Mercantile Co., 1st Edition, 2012, pp., 3-6.*
2. *An Ancient Writing Material: Birch-Bark and its Need of Conservation, D.G. Suryawanshi.*
3. *Tassa ṇam potthayarayaṇassa imeyārūve vaṇṇāvāse paṇṇatte, tam jahā : rayanāmayāyī paṭṭagāyyim riṭṭamayī yo kambiyāvo, tavaṇijjamaye dore, nānāmaṇimaye gaṇṭhī, veruliyāmaye lippāsaṇe, riṭṭamaye chādane, tavaṇijjamayī saṅkalā, riṭṭāmayī masī, vayirāmayi lekhanī, riṭṭamayāyim akkharāyim, dhammiye satthe.....', Rāyapaseṇiyāsutta, For more see Introduction To Manuscriptology, R.S. Shivaganesha Murthy, pp., 24 & 54-55.*

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Again R.S. Shivaganesha Murthy[1] quotes that; the material that was written on may be called in general, *'lekhyavastu'*. In case of painting, the word *'bhitti'* is generally used. The other materials may be called *'lekhanasādhana'/'lipisādhana'/'lipisambhāra'* i.e., writing instrument, ink etc.. Again the word *'upādānasambhāra'* is used in this sense[2].

In our traditional scriptures names of some writing materials are also mentioned. Yoginitantra mentions different materials. They are,-birch-bark[3], cinnamon bark, palm-leaves[4], golden plate, copper plate, skin of other trees, pandanus (ketaka) leaf, clay, mango leafs, silver, banyan leaf, other leafs or petals[5].

Here we should remember that before the invention of paper, the main writing materials in our country and abroad throughout history were birch-bark, palm-leaves, copper-plates, clay-tablets, stones, bamboos, skins, papyrus, wax tablets, vellum, parchment, paper etc. Besides these, agaru-bark, bricks, earthenware, shell, ivory, cloth, wood, etc. had also their uses as materials for writing. Amongst them some writing materials were used as trustworthy writing materials and they were used in regular phenomenon due to their longevity. However some writing materials were probably used as stop-gäp arrangement, just like banyan leafs etc..Again there is

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1. *Introduction To Manuscriptology, pp., 55.*
2. *nirupādānasambhāramabhittāmeva tanvate, jagaccitraṃ namastasmai kalās'lāghyāya s'uline, Kāvyaprakās'a, 4-57.*
3. *tāditālabhūrjānāṁ patram, Arthas'āstra, 2/17.*
4. *(1) 'tāḍapatratruṭir jajñe s'alabhebhyaḥ', Prabhāka-carita.*
   (2) salekhanikāmaṣibhājanāni tālipatrāṇi bhūrjatvaco vā; salohakaṇṭakāni tālapatrāṇi, Kāvyamīmāṃsā
   (3) tālyāṃ dṛḍhadalā tāḍi patratāli vāraṇganā;
   patrāli phalapākāntā tālyādyāḥ syuḥ tṛṇadrumāḥ., Vaijayanti.
5. *bhūrje vā tejapatre vā tathā vā tālapatrake;*
   vināgurum ca deves'i pustake kārayet priye.
   sambhave svarṇapatre ca tāmrapatre ca s'aṅkari;
   anyavṛkṣatvaci devi tathā ketakipatrake.
   mṛttāmrapatra raupye vā vatapatre vārūnane;
   anyapatre vā sudale likhitvā yaḥ samabhyaset.
   (Yoginitantra, Edt., Jibanananda Vidyasagar, 1987, 2nd Edn., p., 184)

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no very definite statement as to the material which was in most common use for the purposes of writing at start of the early writing systems. In all ages it has been customary to engrave on stone or metal, or other durable material, with the view of securing the permanency of the record. But whatever it may be, today all the inscribed materials from the past are in the custody of museums, both Indian and foreign. But we should always keep in mind that, these ancient writing materials have served Indian & western literature and science for more than two millennia. Let us discuss some of them.

Clay:- Clay tablets were used as writing materials in ancient age approximately from 3100 B.C. In the river plains of Mesopotamia, clay is an easily available commodity. It became the writing material of the temple scribes. Their implement is a piece of reed cut to form a rectangular end. These two ingredients define the first script. Characters are formed from the wedge-shaped marks which a corner of the reed makes when pressed into the damp clay- a style of writing known as cuneiform. Clay tablets, dried hard in the sun, make an almost indestructible temple archive. But they are not very much convenient for sending messages. There are ostraca and talismans, some of which are clay, and of course there are many pre-New Testament writings found on clay: the cuneiform texts of Babylonia and Sumeria, plus the ancient Greek documents in Linear B. Since these give us our earliest linguistic evidence for both Greek and the Semitic languages, it is hardly fair to ignore these documents. Even in modern era we are using slates made out of clay as a writing surface for kids in rural areas by a large community.

Papyrus:-The discovery of an easily portable substance to write on is almost as old as writing itself. Around 3000 BC, in Egypt, people begin making a flexible smooth surface, which will accept and retain ink without blur or smudge. It is known by the name of the aquatic plant which provides the structure - papyrus. It will remain in regular use longer than any other material in the history of written documents. Papyrus, a tall plant like a grass that grows in or near water, especially in North Africa, or paper made from this plant, especially by ancient Egyptians were used as trustworthy writing material. Almost every book in the ancient

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civilizations of Egypt, Greece and Rome spanning a period of more than 3500 years, is a papyrus scroll of this type. The material has been one of the most important elements in the history of writing. It is one type of plant. That is,-

Papyrus i.e., the writing material is made from the papyrus plant by dividing it with a needle into thin strips, being careful to make them as wide as possible. The best quality material comes from the center of the stalk, with lesser grades coming from nearer to the edges. The strips are placed upon a table, and moistened with water from the Nile, which, when muddy, acts as glue. The strips are then laid upon the table lengthwise and trimmed to length, after which a cross layer is placed over them. These cross-braced sheets are then pressed together, and dried in the sun. By a process of wetting and pressure, sometimes with added adhesive, the two layers bind. They are then hammered flat and dried in the sun, after which the upper side with the broader strips is polished smooth with a piece of ivory or a shell.

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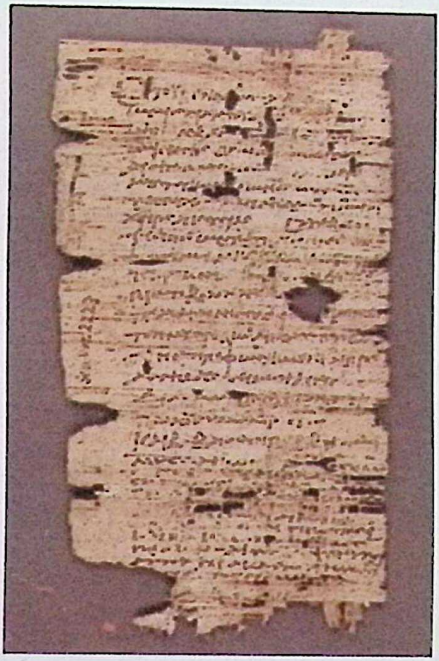
Papyrus sheets came in all sizes, depending on the size of the usable strips cut from the plant; the largest known are as much as two-thirds of a meter i.e., 25 inches wide, but the typical size was about half that, and occasionally one will find items not much bigger than a business card presumably made of the leftovers of larger strips trimmed down to size. A sample of this is as follows.



Bill of sale for a donkey, papyrus; 19.3 by 7.2 cm, MS Gr SM2223, Houghton Library, Harvard University

One of the oldest pieces of writing on papyrus known to us today is the Egyptian "Prisse Papyrus" which dates back to 2000 B.C.

Bamboo:- The bamboo, an indigenous plant in China, proves as convenient a writing material from 1500 B.C. as papyrus in Egypt. Chinese characters at this early period were written in vertical columns, so a thin strip of bamboo is ideal for a single column. To create a longer document, two lines of thread link each bamboo strip to its neighbor. The modern Chinese character for a book evolves from a pictogram of bamboo strips threaded together. Bamboo books survive from as early as about 400 B.C. The records

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indicate that they were in use at least 1000 years earlier, in the Shang dynasty. Again In Eastern Odisha palm leaves and bamboo leaves were used as a writing materials'. A specimen of different kinds of writing materials as follows.

Wax:- In many parts of the ancient world people carry renewable notebooks. They are small tablets with a waxed surface. After being written on, the wax can be warmed and smoothed over for use on another occasion. Scribes, in all civilizations, are adept at making use of local materials. The Romans used lead styli with wax tablets which could be erased by rubbing the beeswax surface smooth again.

Parchment (/Leather):- During the 2nd century B.C. people in the region of the Mediterranean begin using a much more expensive alternative to papyrus. Tradition credits its invention to Eumenes II, who ruled in Pergamum on the west coast of Turkey from 197 to 159 B.C. The substance is parchment. According to some the word 'Parchment' derives from a variation of the word denoting the name of the country Pergamum & it is a form of leather. According to them it first emerged as a common writing surface in response to a shortage of papyrus in Pergamum in the second century B.C. But according to some scholars skins were in use for books long before the nation of Pergamum even existed.

1. *H.C. Das (ed.) A Guide to Orissa State Museum, Bhubaneswar, 1991, p.,59.*

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Parchment is a very different material, requiring much more elaborate preparation to make it smoother and suppler. Ideally one started with the skin of young, even unborn animals like goat. This skin was first washed and cleansed of as much hair as possible. It was then soaked in lime, stretched on a frame, and scraped again. The scraping was a vital step. If any flesh at all remained on the skin, it would rot and cause the skin to stink terribly. It was then wetted, coated in chalk, rubbed with pumice, and finally allowed to dry while still in its frame. This process obviously required much more effort, and special materials, than making leather, but the result is a writing material some still regard as the most attractive known to us. Even finer than parchment, vellum was made of calfskin and often coated to make the surface exceptionally smooth. Ordinary leather has occasionally been used for these purposes since about 2500 B.C., but only one side can be written on. With parchment both sides are treated and rubbed until smooth, to form a flexible double surface. Certainly it was the best writing material known to the ancients. Smoother than leather or papyrus, it easily took writing on both sides, and the smoothness made all letterforms easy and it was durable. Plus it was quite light in color, making for good contrast between ink and background.

From the 4th until the 15th centuries it is the standard writing surface of medieval European scribes. It is the material used in all the famous illuminated manuscripts produced in the monasteries.

Though in western countries it is treated as a well-accepted writing material, but it is accepted as a rare writing material in India due to the consideration of its impurity to touch. But it was well used for foot-wears, seats and boats. In fact, tiger's skin, deer's skin, elephant's skin etc. are even considered holy from religious point of view. All the above mentioned three skins are closely associated with the Hindu God Lord S'iva & the traditional Indian seers.

We find that the far-famed Sanskrit poet of 5th century A.D., i.e., Subandhu was acquainted with writing on leather. In his famous text Vāsavadattā he tells us that,- 'The stars shone like cyphers drawn by the creater finding the world worthless, in the course of evaluating

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universe, on the ink-black parchment like dark sky with Moon-Chalk piece[1]. About this Alberuni writes, "The Hindus are not in the habit of writing on hides, like the Greeks in ancient times". But during the Muslim period a very thin parchment called *charba* was used for copying, drawing etc. According to S. M. Katre,- 'Thus the use of leather or parchment does not altogether seem to be outside the scope of early Indian scribes in spite of the ritual impurity attached to it[2]'.

Stone:- Stone is the well accepted writing material from hoary times. It was the principal writing material in use in ancient India. Ancient people found out that the inscriptions on stone lasts long & therefore incised on stone whatever they wanted to perpetuate. Engravings on stone, as emperor Ashoka himself expresses, are "such as to endure for a long time i.e., *ciraṭṭhitikā hodutti*". Such engravings were made on rocks i.e., stone in its natural form, slabs, smoothed or rough pillars, beams, walls, pavements, pedestals, images, back of icons, caskets, vases, etc. Early inscriptions are mostly on pillars, beams and lintels. Stone slabs or columns used to be inscribed with grant-deeds, royal eulogy, proclamations, & agreements between individuals or kings and even with literary works. For example, the *Kurmashataka*, a poetical work in Prakrit by the scholar-king Bhoja of Dhara (Malwa) is engraved on stone slabs. Before inscribing or engraving, the stone used to be dressed by chiselling and polished by rubbing it with another stone having a smooth surface. Engraving on rough surface was not uncommon. The letters were then written on the surface of the stone with ink or a piece of chalk or painted with brush. Finally, the engraver incised the letters on the inked or painted portion. Any damage in the course of inscribing was immediately filled up with some sticky material. Putting inscriptions on stone pillars is a very old tradition. Emperor Ashoka (272-232 B.C.) got his edicts inscribed on rocks and on stone pillars. Made

1. *...vis'vaṁ ganayato dhātuḥ s'as'ikaṭhirī khandena tamomas'īs'ū me ajina iva viyati saṁsārasya atis'unyatvāt s'ūnyabindava iva vilikhitāḥ .....tārā vyarājanta. Vāsavadattā.*
2. *Introduction to Indian Textual Criticism, p., 7.*

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of sandstone quarried from Chunar (UP), the pillars are monolithic and highly polished. Some of the pillars are 15 m high and weigh nearly 50 tons. These Ashokan pillars can be seen in Delhi, Allahabad, Lumbini and several other sites. There are also other kinds of Pillars. The *Dhwaja-stambha*, which often carried an inscription, was erected in the courtyard of a temple. The *Jaya-stambha* carried an eulogy of a victorious king. The *Kirti-stambha* was erected to commemorate some pious deed. *Vira-stambha* was put up in memory of a warrior who died fighting the enemy. The sacrificial pillar, called *Yupa-stambha*, also carried inscriptions. Here in this context we should remember that, the edicts of As'oka which can as well as classed as literary are spread over the length and breadth of the country and are the earliest.

Even in modern times, the ceremony of laying foundation stones for proposed buildings etc. are mostly seen. In the foundation stones letters etc. are engraved now.

Earthenware :- Bricks, pots are known as earthenwares. Bricks are round or square tablets of clay or mud dried and baked sometimes. A large number of inscribed bricks have been unearthed from different places and are preserved in archaeological museums. Some inscribed bricks are related to the Ashwamedha sacrifices performed by various kings. Most of the early inscribed bricks carry Buddhist Sutras which dates back to 1st century B.C. The letters are to be incised or engraved on the moist clay, before it was baked or dried. Inscribed clay seals have been obtained from Nalanda and several other ancient sites. It should be remembered that most of the finds are from Uttara Pradesh and are kept at Mathura Museum. Another brick from Bhitari, Ghazipur district bears a small inscription, i.e., "S'rī-Kumāraguptasya". An earthen lid discovered in Sanchi Stupa & the pottery belonging to the period of Graha Varmā of Valabhi are instances where letters are written on ink. Even today we find written bricks used as building material.

Ivory Bars:- Due to extreme paucity of this material some rare specimens of some inscribed ivory bars have been discovered yet. The state museum of Odisha has acquired a set of ivory sheets on

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which the famous Sanskrit lyric of great poet Jayadev i.e., Gītagovinda is engraved.

Conch-shells:- Again specimens of some inscribed conch-shells have been discovered. There are mantras written on tortoise-shells and conch-shells discovered in Srikakulam district.

Copper:- Copper was the most commonly used material to write on in ancient and medieval India. It is belived that among metals copper must have been used first for writing . The copper-plates were known as tāmrapaṭa, tāmrapaṭṭikā, tāmrapatra, tāmraphalaka, tāmras'āsana, s'āsanapatra, dānapatra etc.

Two methods were followed in preparing copper-plates: (a) by hammering, and then engraving; (b) by casting in a mould of sand. Most of the copper-plates have been fashioned with the hammer into the required shape and size. The contents were then written with ink and then the coppersmith or goldsmith engraved the letters or incised them with a chisel. Sometimes the letters were inscribed with a punch in the form of dotted lines. The other method of preparing a copper-plate was to cast it in a mould of sand, in which the letters and the emblems had been previously scratched with a stilus or a pointed piece of wood. These, therefore, appear on the plate in relievo. When the document was lengthy, more than one plate was used and held together with copper rings. For protecting the writing, the rims of the plates were usually thickened and slightly raised. The first side of the first plate and the last of the last plate were left blank. Usually the number of plates in a decree or grant varies from two to nine. Fahian (400 A.D.) records the existence of copper-plates in the Buddhist monasteries dating back to Buddha's time. Another Chinese pilgrim, Yuan Chwang (629-45 A.D.), asserts that the great King Kaniṣka got the sacred books of the Buddhist faith engraved on copper-plates. One of the earliest copper-plates, the Sohgaura plate, dates back to the Mauryan period (3rd Century B.C.). The Sohgaura plate, the oldest known tamrapatra , has been cast in a mould of sand.

Iron:- Iron in the form of plates is not used as writing material. But it is used as writing material in the form of pillars. There are four very

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famous iron pillars that have been discovered. The most famous among them being the iron pillar at Meherouli, near South Delhi. This Sanskrit inscription in Gupta Brahmi letters of the 5th century A.D. (?) consists of six lines and mentions a king whose name is 'Chandra'. It weighs more than 6 tons & is 653.2 cms. high, has a diameter of 41 cms. at the base and 30.6 cms. at the top. Writing starts about 18.5 cms. from the ground. The pillar at Dhar has Nāgari & Persian inscriptions around it. Thirdly the iron pillar in the temple of Acales'wara on Mount Abu, Rajasthan, is of about 15th century A.D. It is 50.5 cms. high with a S'aiva trident at its top with writing. The fourth is at Koḍacādri, a peak in the Western Ghats (Shimoga District). Again in the courtyard of the Gopeswar temple of Garhwal there is the five-metre high iron Trishula which has a 7th century Sanskrit inscription incised on it.

Gold:- Precious and malleable metal, gold have been used for engraving and casting with characters like copper. It is known as *'Suvaṇṇa-patra'* in Buddhist Jātakas. *Naiṣadhīyacarita*[1] speaks of golden Ketakī leaves for writing. The Buddhist Jātakas also often mention the use of gold-plates for recording royal letters and grant-deeds. The Kanha Jātaka states, "He (Kanha Kumar) took in his hand a golden plate, and reading upon the golden plate the lines inscribed by his kinsmen of the former days, 'so much of the property gained by such one, so much by another,' thought he ...". A gold plate with a Kharoṣṭhī Script inscription has been found in Gangu Stupa near Taxila. Two gold leaves in size 6"X7" and with twenty lines are written on one side of each, with some Buddhist formulae written in a script closely akin to Kadamba Script and dated as 5th century A.D. was discovered at Mauggun village near old Prome, Myanmar. A golden throne in the Mysore palace has a white golden umbrella above it that has a hymn with 24 verses written in s'loka meter invoking prosperity to the ruler who sits under it. It is a well known fact that, several kings/rulers around the globe have been issuing gold coins with their names or names of their chosen God or their emblem &c. imprinted on them, from very early times.

Silver:- Silver was not a very common writing surface for preparing manuscripts. Though it is cheaper than gold, still references to silver as a writing surface are scanty. Likewise, a number of inscriptions on silver

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1. dalodare kāñcanaketakasya....., 6/63.

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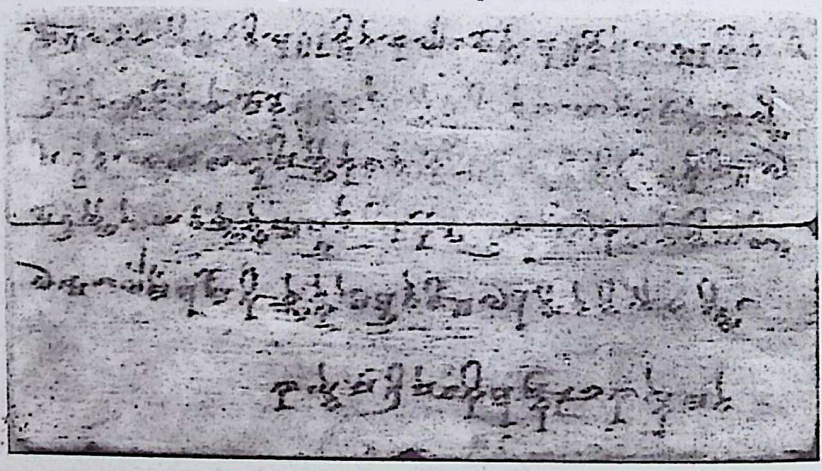
have also been obtained, one among them being from the Buddhist Stupa at Bhattiprolu and Taxila. Also there are inscriptions on a large number of coins made of silver. Again it was used for drawing formulae and different yantras of tantric tradition. Normally Jaina monks wrote their sacred formulae on silver plates.

Wood:- Wooden boards and blocks were sometime used as writing materials. Wooden boards called as phalakas, was widely used for writing in ancient India. On it characters were written with ink or chalk (pāṇḍulekha). Phalaka was used by the students for learning to write alphabets and also for doing elementary calculations. Later on the term pāṭi came to represent a wooden board and the word pāṭigaṇita, i.e. calculation done on a pāṭi/paṭi, came into use. Alberuni, the Central Asian savant, writes, "They (Hindus) use black tablets for the children in the schools and write upon them along the long side, not the broad side, writing with a white material from the left to the right". Mathematical calculation was also called *dhuli-karma* (dust-work), because the figures were written on dust spread on wooden board or on the ground. A finger of the hand or a piece of reed was used to write on the layer of the dust. The earliest mention of wooden board as writing material is found in Vinayapiṭaka. Again Kaṭāhakajātaka, Lalitavistara, Kātyāyanasmṛti, Daṇḍi, Nasik inscription etc. supplies us ample references regarding wooden board as writing material. A sample of this is-



Wooden plate with inscription in a Tocharian language. Kucha, 5th-8th century. Tokyo National Museum.

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Wooden blocks were also used as writing materials. Tripiṭaka Koreana is an invaluable source of Buddhist studies and it consists of 81268 wooden blocks measuring 67cms. long and 23cms. wide & prepared in the first half of the 13th century and preserved in perfect condition to this day.

Cloth:- Cotton cloth normally called as paṭikā/paṭa/kārpāsika-paṭa was also used as writing material in ancient India. Nearchos (326 B.C.), an admiral of Alexander's fleet, has mentioned that the Indians wrote letters on well-beaten cotton cloth. Yājñavalkyasmṛti refer to writing on cotton cloth or paṭa. Hariṣeṇa (932 A.D.) writes about painting on cloth. Great Sanskrit literary artist Bāṇabhaṭṭa in his Harṣacarita refers to writing on cloth. Cloth was prepared for writing by putting on it a thin layer of wheat or rice pulp and polishing with a conch-shell or a smooth stone after the same was dried. Writing on the paṭa was done with black ink. In Rajastan, almanacs and horoscopes were prepared on scrolls of cloth. In Kerala till recently cloth was used by traders for maintenance of accounts of a permanent nature. In Karnataka till the last century processed cloth known as kaḍitam was in use. This is also called as kaḍita or kaḍata. The earliest kaḍita is of about 1250 A.D. It was covered with a paste of tamarind-seed and afterwards blackened with charcoal-powder. Chalk or steatite pencils were used for writing on this black cloth. At times silk cloth was also used for writing. Alberuni writes, "I have been told that the pedigree of this royal family (the Shahiyas of Kabul), written on silk, exists in the fortress of Nagarkot, and I much desired to make myself acquainted with it, but the thing was impossible for various reasons".

Crystal:- Crystal was seldom used as writing material. We find a lone instance of a crystal with an inscription. It is a hexagonal crystal discovered in Bhattiprolu stūpa in Krishna district of Andhra Pradesh. It is 3/8 inch each face, record scratched on all six sides. It has a hole through its axis. It is considered as a votive offering made by a woman from Nandapura.

Brass:- Brass is hard to make sheets as the metal is not very malleable & therefore cannot easily be beaten into thin sheets and letters cannot

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be incised on it. Icons & vessels like pots, plates, pillar-covers, decorative prabhāvalis made of brass are found. A brass plate belonging to the Krisṇarāja Odeyar III contains the names of kings in the genealogy of the Odeyars on one side & the names of their children and wives on the other side. The earliest writing on brass discovered so far, is the writing on the vase containing the remains of the Buddha in the stūpa at Vardek in the country of Afghanisthan & it is assigned to 6th century B.C.[1]

Bronze:- Bronze was not a well accepted writing material in ancient time. It is otherwise called as 'bell-metal' because it is mainly used for making bells & the bells donated to temples &c., in which sometimes the names of the donor are inscribed. A human head in this metal is recovered from Peshawar, in which the letters are inscribed all around[2].

Tin:- Tin as a writing material is almost rare in practice. The only instance is a Buddhist manuscript reported to be in the British Museum.[3] Again Mysore Archaeological reports of 1921 (pages 3 & 31) speaks of a Buddhist image, dated 1517 A.D. from Nepal. In that image there are four lines in Nāgari & Newāri scripts on the back of the pedestal bearing the images of Vajrahasta and his S'akti Vajrasattvātmikā.

Other Leaves :- We find ample references regarding the use of different leaves as writing material. The corresponding word for leaf in sanskrit is parṇa/patra. Even copper plates &c. are sometimes known as Tāmra-patra &c. In the Arthas'āstra of Kauṭilya, Buddhist & Jaina literatures we find 'patra' as writing material. Broadly we can classify leaves into three major groups. They are (1) Metal leaves, i.e., copper leaves &c., (2) Durable leaves, i.e., palm leaves &c. and (3) Leaves for stop-gap arrangement, i.e., banyan leaves etc. Here third type of leaves are discussed. Yoginitantra mentions different

1. *Narasimhachar D.L., 1964, Kannaḍa Grantha Sampādane, Mysore, Sharada Mandir, 3rd. imp. p.,33.*
2. *Mysore Archaeological Reports, 1928.*
3. *Hoerning (1993) List of Pali Manuscripts in the British Museum, Journal of Pali Text Society, 1882-1905, Reprint, Delhi, Caxton Publishers, 1985, pp., 133-144.*

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types of leaves. They are, cinnamon bark, pandanus (ketaka) leaf, mango leaf, banyan leaf[1], other leafs or petals[2]. Again in the great play of Kālidāsa, we find S'akuntalā writing her billet doux to Duṣyanta on a lotus leaf[3]. Thus, any leaf relatively broad served for temporary purposes. In other words we may say that such kind of leaves was perhaps, employed as a stop-gap arrangement to meet sudden demand.

Samucipat :-The Aloe tree or Agaru tree (Acqulaira Agullocha), is called sāñchi in Assam. The bark of this tree, which is called sāñchi -pāṭ in Assam, has been extensively used in north-east India for writing and painting[4]. It is otherwise known as Samucipat or Agaru-bark. Preparing the Agaru-bark for writing is a laborious process. Bāṇa refers to the pink color due to the age of books of Subhāṣita, made of aguru-bark[5]. The Buddhist work Āryamañjus'rimūlakalpa speaks of aguru-bark as being used for writing *yantras* and *mantras*. Even then a large number of sāñchipāṭ manuscripts have been found and some of them also in foreign collections. The oldest sāñchipāṭ manuscript *Sundara-Kāṇḍa* of 15th century A.D. is now in *Bibliotheque National*, Paris. Though many sāñchipāṭ manuscripts are preserved in Indian libraries and abroad, but none of them is older than 15th or 16th century A.D.

Paper :- Chinese tradition attributes one of the most wide-reaching of inventions to a eunuch at the imperial court, by the name of Cai-

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1. *apacitavaṭapatrajālagarbhe nakhas'ikhareṇa dṛḍhaṁ lilekha tāvat, patañjalicarita, 5.33.*
2. *bhūrje vā tejapatre vā tathā vā tālapatrake;*
   vināgurum ca deves'i pustake kārayet priye.
   sambhave svarṇapatre ca tāmrapatre ca s'aṅkari;
   anyavṛkṣatvaci devi tathā ketakipatrake.
   mṛtāmrapatra raupye vā vaṭapatre vāraṇane;
   anyapatre vā sudale likhitvā yaḥ samabhyaset.
   (Yoginitantra, Edt., Jibanananda Vidyasagar, 1987, 2nd Edn., p., 184)
3. *etasmin s'ukodara-sukumāre nalinī patre patrachedabhaktyana-khair nikṣiptavarṇam kuru, Abhijñānas'ākuntalam, 3rd Act.*
4. *Sircar Dinesh Candra, 1965, Indian Epigraphy, MLBD, Delhi.*
5. *aguru-valkala-kalpita-sañcayāni ca subhāṣita-bhāñji pustakāni, Harṣacarita.*

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Lun otherwise known as Tsai Lun, in the year 105 A.D.Tsai Lun may merely have presented the emperor with a report on the new substance, but certainly paper was produced in China in the second century A.D. Fragments of it survive, made from rags and the fibers of mulberry, laurel and Chinese grass. To make a sheet of paper these substances are repeatedly soaked, pounded, washed, boiled, strained and bleached. The mush is left to drain in a mesh frame and then dried. The result is thinner and more flexible than papyrus or parchment, and much more adaptable to methods of large-scale production. This desirable secret took 1000 years to reach Europe. Some Chinese paper-makers were captured by Arabs in a battle of 751A.D. The captives were put to work in Samarkand. From there the technology was taken to Baghdad and it continued to spread slowly westwards through the Muslim world, until it reached Spain in the 12th century. Paper was common in Europe by the 15th century. It was therefore available for the first European printed books. Until the 19th century rags were the main ingredient of paper, and books of earlier periods still have white and flexible pages, pleasant to read even today, centuries later. But various developments in the 19th century due to increasing population, more prosperity, wider education, the steam press, lead to ever greater demand for paper. The supply of rags could not meet the need. Paper-makers first tried esparto grass as a substitute. Then it was discovered - in Maine and Massachusetts in the 1860 A.D. - that wood can be pulped and turned into paper. The first newspaper to be printed on paper from wood pulp was the Boston Weekly Journal in January 1863A.D. The mass market is satisfied and has continued to be satisfied by this new source of material. But posterity will be less well served. Paper from wood pulp soon turns yellow and brittle. Many books of the late 19th century are now in an unreadable condition, falling to bits, and books of our own time will follow even more rapidly down the same path.

However paper was introduced to India by the then Moghul rulers of India. Even earlier, it had been brought to India by the great foreign scholar Itsing for copying various manuscripts of dif-

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ferent branches. If Nearchos, the Admiral of Great Alexander's fleet (326 B.C.), who writes that Indians were manufacturing writing paper out of cotton by pounding it, is right, then it may be said that paper manufacture was well known to India long before China invented it[1]. The earliest paper manuscript in India and the second oldest paper manuscript of the world is Hafiz manuscripts dated 816 A.D., containing a number of ghazals found in Khuda Baksh Oriental Library of Patna of Bihar State[2]. Again a copy of Dhvanyā lokalocana dated 1146 A.D. is found in the Rajasthan Oriental Research Institute.

Birch-bark:-A very popular material for writing purposes in ancient India before the arrival of paper was birch-bark. It was widely used in Kashmir and the northern part of India. Many of the birch-bark manuscripts in Kashimiri language are available in several museums and libraries in India and abroad also. It is called Bhūrja-patra in Sanskrit. *Amarasiṁha* records two other names of Bhūrja. They are, 'carmi' & 'mṛdutvak[3]'. Again *Vaijayantīkos'a* adds another two names apart from above two. The names are *bhujo & carmika*[4]. *Kṣirasvāmin* also gives us so many extra names of Bhūrja. They are *bhṛjo, bahupaṭa, mṛducchada & bahutvakk*[5]. Alberuni calls the tree *tuz*. It is also called as *Lekhana*. The Bhūrja tree is the *Silver-birch*, botanically identified as *baetula Utiles* or *baetula Bhoj-patra*.

The birch is a moderate sized deciduous tree, belonging to a natural order of *Amentaceae* under class *monoecia* and order

1. *(1) Pandey Raj Bali,(1952), Indian Palaeography, Part-1, Varanasi, MLBD, IInd. Edition, 1957.*
   (2) Gode P.K., (1952), Use of Cloth for Letter Writting at the Court of Harṣa, (606-649), Hiriyanna Commemoration Volume, pp., 15-21.
   (3) Gode P.K., (1969), Studies in Indian Cultural History, Vol., 4, Part-3, Pune, Collected Works Publication Committee, pp., 13-17.
2. *Deccan Herald, 04-03-1986.*
3. *bhūrje carmimṛdutvacau, Amarakos'a, 2/4/46.*
4. *bhūrjapatre bhujo bhūrjo mṛdutvak carmicarmikau, Vaijayantīkos'a, Edt. Oppert. Madras, p.,48.*
5. *bhūrjo bhṛjo bahupaṭo bahutvakko mṛducchadaḥ,*
   Amarakos'odghāṭana, Amarakos'a, 2/4/46.

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polyandria[1]. The bark of the birch-tree is more durable than wood. When the soil is very scanty, the trees are liable to be blown down, the bark remaining like a hollow cylinder without any symptoms of decay. There are a number of species of birch tree, such as *Betula utilis,* the yellow birch *(Betula luta),* the habitat of which ranges from New England and the U.S. lake stages to Georgia, and the black birch *(Betual lenta)* which has a more restricted distribution. The white or paper birch *(Betula papyrifera)* is a more northern tree, found from the species of birch tree available at the sites of Himalaya and named as Himalaya's *silver birch*[2].

Birch bark has been used for many purposes, one of them being as writing material. In India it was common until the advent of paper in the 8th- 10th century, continued to be used till the Mughal period (16th century). In Kashmir & some parts of India, it is used for some purposes i.e., religious, tantric etc. until today[3]. The highlanders of Scotland make their houses, beds, chairs, tables, dishes and spoons out of birch wood.

Birch-bark manuscripts are not easily infected by insects and fungus and are not perishable under the normal atmospheric conditions of a good room climate. This is due to some organic constituents which are repellent to the insects and fungus.

The birch is a moderate-sized tree growing in the Himālayas at a height of nearly 4000 m or 14,000 feet[4]. It varies in character according to the temperature. The inner bark of this tree was used for writing but not any leaf as the name might indicate. The Greek writer of Alexander's time Quintus Curtius mentions the tender inner bark of trees as serving the purpose of writing material[5]. The great Sanskrit poets Kālidāsa (1st

1. *Rendle Alfred Barton: The classification of flowering plants 2. Ghaziabad: Vikas, 1979, pp., 24-29.*
2. *Singh Gurcharan & P. Kachroo, Forest Flora of Srinagar: Betula Utilis, Dehradun, Bishem Singh Mahendra Pal Sing, 1976, p., 58.*
3. *(1) Agarwal, O.P.: Conservation of manuscripts and paintings of South-East Asia 7. London: Butter-worth 1984: 11-13*
   (2) Agarwal, O.P., Birch bark manuscripts. Museum 27(1975): 166.
4. *Brandis, D., Indian trees, Dehradun: Bishem Singh Mahendra Pal Sing, 1971, p., 622.*
5. *(1) Pandey Raj Bali,(1952), Indian Palaeography, Part-1, Varanasi, MLBD, IInd. Edition, 1957, p., 67,*
   (2) Bü hler, Indian Paleography, p., 6.

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century B.C.), Bāṇa etc. mentions bhurja-tvak, birch-bark[1]. Even Arthas'āstra of Kauṭalya (3rd/4rth century B.C.) recommends that king should keep a good stock of the Bhūrja along with tāla and tālī. So from this it is understood that it was used as a writing surface since the 3rd/4rth century B.C. Alberuni states that people in India use for writing the bark of Bhūrja, a kind of 'tuz' tree. He also records the method of preparation of Bhūrja-patra : "They take a piece one yard long and as broad as the outstretched fingers of the hand, or somewhat less, and prepare it in various ways. They oil and polish it so as to make it hard and smooth, and then they write on it. The proper order of the single leaves is marked by numbers. The whole book is wrapped up in a piece of cloth and fastened between two tablets of the same size. Such a book is called Puthi[2]."

Though the remarks of Alberuni throw some light regarding the preparation of birch-bark, but a detailed discussion is needed in this regard[3].

In everyday language the term "bark" means the outer part of the stem and branches which surrounds the wood. From the anatomical point of view, the concept "bark" includes all the tissues which are outside of the cambium[4]. The bark is divided into two kinds "inner bark" and the "outer bark". The function of the inner bark is to transport the nutrients and to serve as a storage organ for food reserves, whereas the outer bark principally consists of dead tissues and is thus physiologically inactive and only forms a protective layer against mechanical and chemical injuries. In the case of birch the lignified tissues of the inner bark constitute 20.3% of the whole. They are composed of scleren-chymatous tissue.

The inner bark consists of several thin layers (40-50 in a strip).

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1. *(1) Bhūrjatvacaḥ kuñjarbindu s'oṇāḥ., vrajanti vidyādharasundarīṇāmanaṅgalekhakriyayopayogam, Kumārasambhava, 1/17.*
   (2) Bhūrjaṅganirmoka iva bhūrjapatragato' yam akṣaravinyāsaḥ, Vikramorvas'īyam, after 1/11.
   (3) Bhūrjatvakkomalam, Harṣacarita, Nirnayasagar Press, 1946, 7th Edn., p.217.
2. *Sachau, Alberuni's India, Part I, p.171.*
3. *For more vide,- An Ancient Writing Material: Birch-Bark and its Need of Conservation by D.G Suryawanshi, National Research Laboratory for Conservation of Cultural Property.*
4. *Chang, Y.P.: Anatomy of common North American pulp wood barks, Tappi Monograph Series, 14, 1954, p., 58.*

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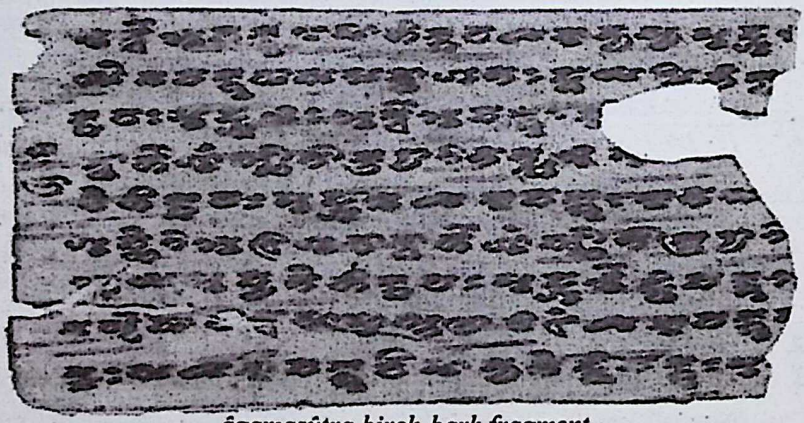
These layers are carefully separated. Each layer is as thin as manifold paper. The sheets are white or pink-white outside & reddish inside. They also have knots and horizontal lenticels parallel to the girth of the tree. The separated sheets are treated with oil and polished with a smooth stone to make them smooth and hard. The sheets are cut to double the required size, usually square and are folded into half. They are kept loose with two wooden boards on either side of a set of leaves as in the case of palm-leaf. Sometimes they are stitched as note books and thin leather is used for outer cover[1].

Birch-bark leaves used to be written upon with a reed pen and specially prepared ink and the letters cannot be incised upon and the writing on them is parallel to the lenticels. Most of the birch-bark manuscripts have been obtained from Kashmir. Curiously, no Jaina work written on birch-bark has been found till date[2]. The oldest Bhūrja manuscript is the Dhammapada in Kharoṣṭhi script from Khotan (Sikiang) and the inscribed 'twists' tied up with threads which Masson discovered in the Stūpas in Afghanistan, and dates back to the second century A.D. Birch-bark manuscripts have also been obtained from Gilgit, Central Asia and some Stūpas in Afghanistan. The Bakshali manuscript of 70 leaves deals with mathematics written in Sanskrit and Prakrit, using S'âradâ script and the Navanitakam manuscript with medicine, both written on birch-bark and belonging to the 2nd/3rd century A.D. Some samples are,-



âgamasûtra birch-bark fragment.

1. *Introduction to Manuscriptology, pp., 31-32.*
2. *Handbook of Medical Manuscriptology, p., 33.*

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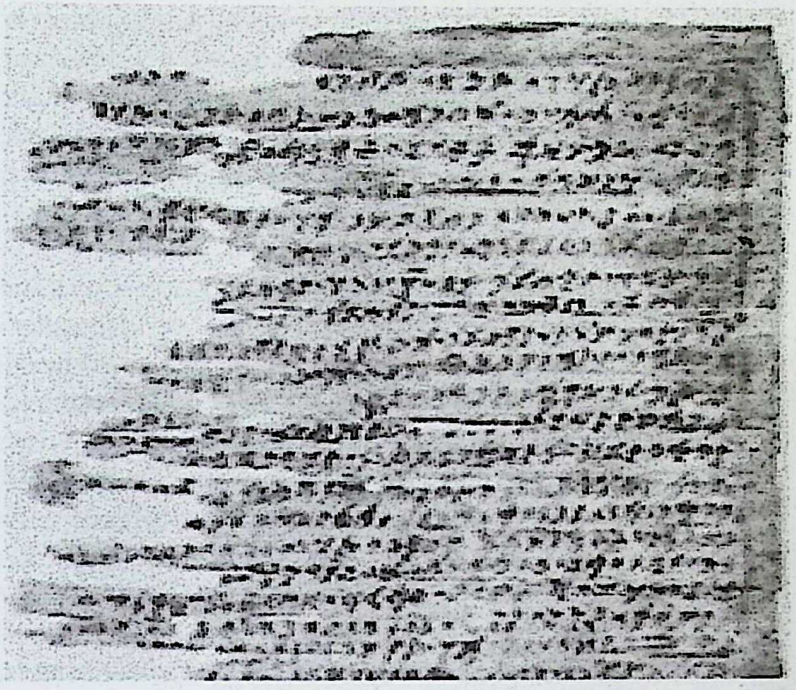

Kharoṣṭhī Manuscripts from Gandhāra

Palm-leaves:- Till paper was introduced in India, palm-leaves were one of the most important materials used for writing purposes in this country. It is also the major source of writing and painting in South and Southeast Asian countries including Nepal, Sri Lanka, Burma, Thailand, Indonesia and Cambodia. Palm leaf manuscripts relating to art and architecture, mathematics, astronomy, astrology, and medicine dating back several hundreds of years are still available for reference today. Large number of collections of palm leaf manuscripts on palm leaves are found in museums and libraries almost everywhere in India and also in some major institutions abroad. Palm leaf is a generic term. In various regions where the use of palm leaves is alive, people also use the vernacular terms which often imply a particular variety leaf. In Sri Lanka the palm leaf is known as *'ola'*, in Thailand as *'Larn'*, in Burma as *'Lontar'* and in various parts of India as *'Tāla'*, *'Śritāla'* etc.

Genesis of Palm-leaves:- Palm-leaf books were in vogue in India as far back as the 4th century B.C. Reference has been made in

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Buddhist texts to housewives reading them in the light of oil lamps in the evenings[1]. Though palm leaf writing was practiced since ancient times, its precise origin is still unclear. Arthas'āstra of Kauṭalya (3rd/ 4rth century B.C.) recommends that king should keep a good stock of the Bhūrja along with tāla and tālī. Again according to a reference in the Life of Yuan Chwang, the Buddhist Canon *Tripiṭaka* was written on palm-leaves at the first council held soon after the passing away of the Buddha. Another example lies in the earliest layers of the Pāli Buddhist canon from the fifth century B.C. which speak of various types of material used for writing in India, among them being leaves[2]. So from this it is understood that, palm leaves were used as a writing surface since or before the 3rd/4rth century B.C. until today. Agrawal ascertains, "It is difficult to say exactly when the palm-leaf first began to be used for writing. There is no extant of palm-leaf manuscripts in India before the 10th century. However, the palm-leaf was definitely in use much earlier than this since it is mentioned as a writing material in several literary works and its visual representation can be seen in several sculptures and monuments. It is almost certain that the earlier manuscripts have been completely destroyed owing to the tropical climate of the region[3]". Again Richard Salomon ascertains the existence of palm leaf manuscripts and other materials in the following passage.

"Before Asoka, writing was probably used principally, if not exclusively, for economic and administrative, as opposed to literary and monumental, purposes; perishable materials such as palm leaves, tree bark and (according to Nearchos) cloth, which have little chance of surviving the rigors of the Indian climate, were used. Thus, according to this view, we need not be surprised that no early specimens of Indian writing have survived and their absence does

1. *Sukumar Dutt, Buddhist Monks and Monasteries of India, London 1962, pp., 230 & 236.*
2. *Kesavan, B.S., ed., The Book in India - a Compilation, National Book Trust, New Delhi , 1986.*
3. *Agrawal Om Prakash, Conservation of Manuscripts and Paintings of South-east Asia, London: Butterworths & Co. Ltd., 1984, pp., 24-25.*

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not prove that they never existed[1]"

Type of Palm Trees:- So many varieties of species of native palm trees are found around the globe. Some of them botanicaly are- *Corypha umbraculifera Linn, Borassus flabelliformis Linn, Metroxylon sagu, Nypa fruticans, Salacca zalacca, Calamus adspersus, Calamus digitatus, Bentinckia nicobarica, Hyphaene dichotoma, Licuala peltata, Oncosperma afasciculatton, Wallichia disticha, Corypha taliera Roxb, Livistona carinensis, Hyphaene reptans, Licuala bintuluensis, Adonidia merrillii, Howea forsteriana, Zombia antillarum etc.* However, the leaves of only a few types of palm species have been used for writing. The most widely used were, *Corypha umbraculifera Linn, Borassus flabelliformis Linn,* and *Corypha taliera Roxb*[2]. Let us discuss the varieties.

(a) Corypha Umbraculifera :- The talipot palm or tāli or fan palm (Arecaceae tribe Corypheae) is botanically known as Corypha Umbraculifera Linn/ Corypha Umbraculifera, is an erect tall tree that grows to a height of 20-25 m and has a trunk up to 1.3m in diameter. It is a fan palm (Arecaceae tribe Corypheae), with large, palmate leaves up to 5 m in diameter, with a petiole up to 4 m, and up to 130 leaflets. The talipot palm bears the largest inflorescence of any plant, 6-8 m long, consisting of one to several million small flowers borne on a branched stalk that forms at the top of the trunk (the titan arum, Amorphophallus titanum, from the family Araceae, has the largest unbranched inflorescence, and the species Rafflesia arnoldii has the world's largest single flower). The talipot palm is monocarpic, flowering only once, when it is 30 to 80 years old. It takes about a year for the fruit to mature, producing thousands of rounds, yellow-green fruit 3-4 cm diameter, each containing a single seed. The plant dies after fruiting. This corypha, is a species of palm, & is native to South India, Sri Lanka, Myanmar, Thailand, and

1. *Salomon, Richard. Indian Epigraphy, New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1998, pp., 14-15.*
2. *Agrawal Om Prakash, Conservation of Manuscripts and Paintings of South-East Asia, London: Butterworths & Co Ltd., 1984, pp., 25-27.*

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Malaysia. This palm has the lengthiest leaf fronds among the coryphas and also the most beautiful palm among the Coryphoids. It needs a wet climate and grows abundantly in moist coastal areas. The leaves are soft light coloured when dry and flexible. The earliest manuscripts are on this type of leaves. It gives leaves that are long, smooth and supple. They remain flexible for a long period. Practically, all books of value are transcribed on the prepared leaf of the Talipot palm i.e., Corypha Umbraculifera L.

Corypha is one of the largest of palms which grows in the world. The time for the full growth of the tree takes from forty to a hundred years. Before the tree dies, it shoots out from its top an inflorescence to a height of over twenty feet. Presently, the Corypha Umbraculifera Linn tree is fast disappearing due to rapid deforestation and urbanization. At the same time, neither commercial value is attributed to the tree and nor an effort is taken to replant it. Today the main use of the leaves is in making handicrafts; fans, mats, umbrellas, baskets, wicker trays and for thatching, roofing and so on. White umbrellas made of pieces of talipot leaves and mica is a fine decoration used as the insignia of royalty. But lately it was used as a symbol of prosperity. This *Corypha umbraculifera* is otherwise known as *Shrītāla* or *Tāla* or *Tāḍi* by some scholars. Here in this context it will be better to mention that, the Indian names differ from each other. For example in one book[1] it is mentioned that, Borassus Flabellifer Linn is *Kharatāla or Tāla,* Corypha umbraculifera is *Tālī* or *Talipot* and Corypha Taliera Roxb is known as *Shrītāla.* Again Dr. Sircar[2] opines that, *Tāla* or *Tāḍa* as Borassus Flabellifer Linn and *Tālī* or *Tāḍi* as Corypha umbraculifera. Here we should remember that the fibers of the *S'rītāla* leaves are more resistant to decay than the *Kharatāla* leaves. It is because of these reasons that *S'rītāla* leaves have been preferred to *Kharatāla* leaves for writing manuscripts. The picture of such type of palm-tree is as follows.

1. *Medical Manuscriptology, p., 28.*
2. *Sircar Dinesh Chandra, 1965, Indian Epigraphy, MLBD, Delhi.*

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Corypha Umbraculifera Linn

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(b) Borassus Flabellifer Linn:- It also known as *Asian Palmyra palm*, or *Toddy palm*, or *Sugar palm*, or *Cambodian palm*, or *Palmyra palm* or *Kharatāla* or *Tāla* or *Tāḍa*. Again the Borassus flabellifer plant and fruit is known as *Tāla* in Oḍiā, *Tnaot* in Khmer, *Thot Not* in Vietnamese, *Tāri* in Hindi, *Tāl* in Bengali, *Tale Hannu* or *Tateningu* in Kannada, *Nungu* in Tamil, *Pana Nangu* in Malayalam, *Thaati Munjalu* in Telugu, *Munjal* in Urdu, *Lontar* in Indonesian, *Siwalan* in Javanese, *Ta'al* in Madurese, *Ton Taan* in Thai, *Akadiru* by the East Timorese, *Tao* in Divehi, *Tadfali* (pronunciation variations are Tad-fali or Taadfali) in Gujarati, *Targula* in Konkani, *Taḍgolā* in Marathi and sometimes *Ice-apple* in British English.

The kind of Borassus Flabellifer Linn grows in many parts of India, Myanmar, Sri Lanka and native to tropical Africa. It needs a comparatively dry climate. *Borassus flabellifer* is a robust tree and can live more than 100 years and reach a height of 30 m (98 ft), with a canopy of green-bluish, leaves several dozen fronds spreading 3 meters (9.8 ft) across. The very large trunk 1-2m in diameter resembles that of the coconut tree and is ringed with leaf scars. Young palmyra palms grow slowly in the beginning but then grow faster with age. The leaf stalks grow up to a length of 1m. They are fibrous and initially strong and flexible; however with time the natural flexibility decreases. The leaves of the palmyra palm are rather thick compared to those of the talipot palm and they have a tendency to break very easily. The palmyra palm, i.e., Borassus Flabellifer Linn, is mostly used in writing letters and notes and not in the writing of important books. They also appear to be more prone to insect attack than the talipot palms. The 'Borassus flabellifer leaves are used for thatching, & for preparing mats, baskets, fans, hats, umbrellas, and as writing material. The picture of such type of palm-trees are,-

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Borassus Flabellifer Linn

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The fruit measures 4 to 7 inches in diameter, have a black husk, and are borne in clusters. The top portion of the fruit must be cut off to reveal the three rarely two sweet jelly seed sockets, translucent pale-white, similar to that of the lychee but with a milder flavor and no pit.

The jelly part of the fruit is covered with a thin, yellowish-brown skin. These are known to contain watery fluid inside the fleshy white body. The ripened fibrous outer layer of the palm fruits can also be eaten raw, boiled, or roasted. Apart from this, this plant and its fruit substances etc. are sometimes used for making local alcohol, jaggary, sweet dishes etc. In addition, the tree sap is taken as a laxative, and medicinal values have been ascribed to other parts of the plant.

© **Corypha Taliera Roxb:-** The Corypha Taliera are strong palm trees. The leaves of Corypha Taliera are slightly brown in color with black spines. They are also thick, non flexible and prone to insect attack. It is a strong palm tree, growing to a height of about 10m and having a trunk less than 1m in diameter. This palm grows mostly in Bengal and some coastal areas of Tamilnadu in India. The picture of such type of palm-tree is,-

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Corypha Taliera

Of the three varieties of palm leaves, those of the talipot are the most smooth, delicate and supple. Its fibers do not damage easily and are more resistant to decay. In India all the varieties are used for writing.

Fundamental Properties:- In the palm-leaf there are two main parts. One, like a thick wall on the surface of the two sides, and the other, is the inner part. The surface part is known as the epidermis/cuticle. It is smooth and rather thick and rests on the inner portion, which consists of mesophyll traversed by a vascular system. The epidermis is securely fixed to the inner part but their structures are different. The surface layer is smooth and is less absorbent than the inner portion. The inner part of the leaf has thin wire-like veins that almost intertwine with each other. This structure provides strength for the palm-leaf. If a deteriorated palm-leaf is viewed under a stereomicroscope, this type of structure can easily be seen. A sample of this is as follows.

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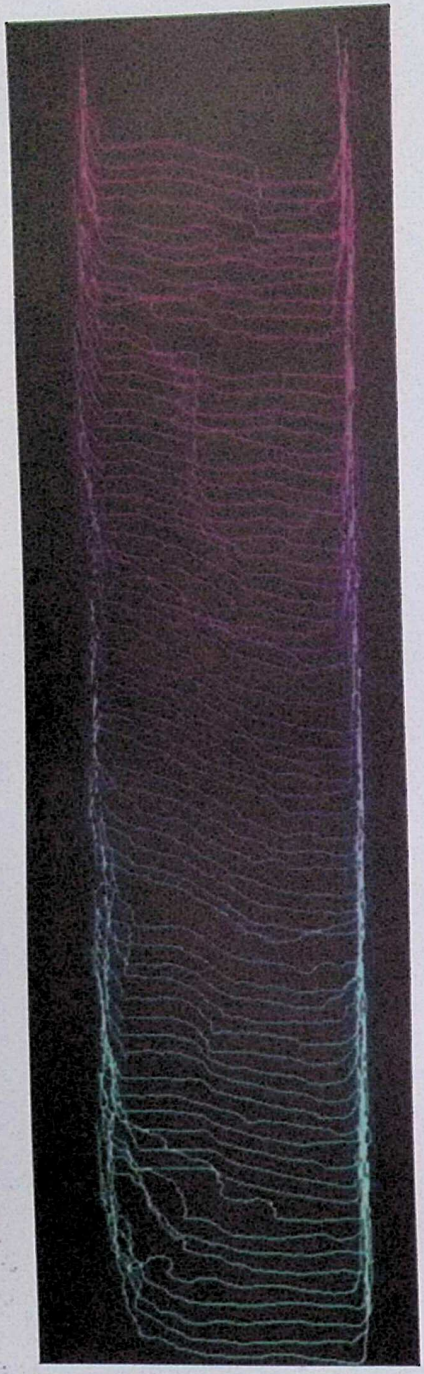

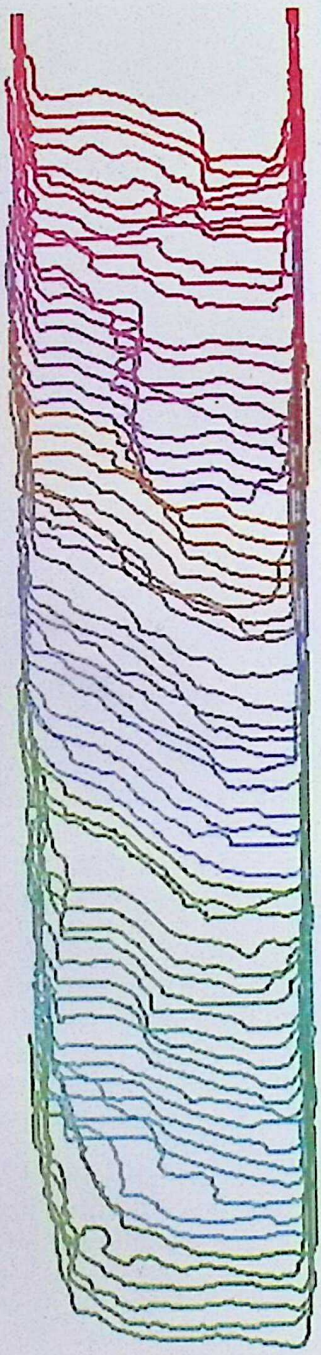

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Preparation of palm-leaves :- Palm leaf is an extent element for record. When compared with good quality handmade paper, it is found three times stronger than the handmade paper[1]. So for this it was accepted as a worthy writing material in ancient period.

The treatment of leaves in order to make them a suitable writing surface is usually known as 'seasoning,' but perhaps 'preparation of the writing support' or 'processing of the leaves' would be more appropriate terms. In order to make them suitable for writing, in different regions, palm leaves are prepared/processed by a variety of methods. Tradition says about what type of palm-leaf is fit for writing. It is,- 'palm leaf which is not cleft, is clean and straight, having ends not broken, separated from the rib, soft, is best for writing. Palm leaf which is hard, unclean, not straight, without ends i.e., broken, cleft, not separated from the rib, is unfit for writing'[2]. Accordingly if a palm-leaf is fit for writing, then before that it needs to go under certain processing.

In the Indian subcontinent, according to one tradition sometimes they are boiled in water, buried under silt of ponds for long periods and coated with specified and certain spices and oils.

According to another tradition, the leaves have first to be dried in the sun, then boiled with herbs for an hour, dried again and kept in a special press for several weeks until they are flat. In some places they may also be smoked for a couple of days and polished. Again in some places they were smoothened and polished with a stone or conch-shell. The leaves were then cut to the required size, which varied from 15 cms to 1 meter in length, and the width is almost always small, not more than 2-10cm., and one or two[3] or rarely three round holes are cut into them

1. *Swarna Kamal, Protection and Conservation of Museum Collection, Baroda, p.122.*
2. *tāḍapatraṃ dṛḍhaṃ saumyaṃ ṛju sāgraṃ dvidhākṛtam;*
   mṛdulaṃ yat pras'astaṃ tanmataṃlekhāvilekhane.
   karkas'aṃ kalmasaṃ vakraṃ hīnāgraṃ sphuṭitaṃ yugam;
   tālaptraṃ na tat s'reṣṭhaṃ mataṃ lekhāvilakhane.
   Introduction to Manuscriptology, p., 56.
3. *Āyâmena caturbhâgaṃ tribhâgaṃpunar eva ca;*
   ubhayâḥ sûtramadhyena tathâ kuryât chiddralakṣaṇam.
   For more see, De Silva W.H., A Catalogue of Palm Leaf Manuscripts in the Library of Colombo Museum, Colombo, Vol., 1, 1938, p., xiv &c.

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with a special scribing tool and then cords were passed through them. This fact imposed a limit on the format of the manuscript, as well as on the dimensions of the paintings.

Another process sometimes followed for palm-leaf preparation is that, the leaf is cut before it is fully matured. The midribs of these leaflets are removed and the long strips of leaf loosely coiled in to rolls. These coils are then boiled in a copper pot with cold water over a slow fire for three to four hours at 100°C. Sometimes, to these are added tender pineapple leaves (Ananas comosus), Beli (Aegle marmelos) leaves and fruits, Kappetiya (Crotolaria retusa) or Pinna (Clerodendrum pholomidis) or Bombu (Symplocos cordifolia) leaves at a time to enhance the durability of the leaf and brightness in colour. Then the rolls are taken out and hung out in single strips in the sun for three days or more until dried.

In Odisha, for preparing manuscripts, people have chosen palm leaves which are just about to open. Tender green leaves of different varieties of palm trees are selected and cut. These cut leaves are then dried in a controlled manner and seasoned. For the preparation of palm leaf as writing material, it is processed in order to make the leaves suitable for writing. Several methods of seasoning are applied to the palm leaves in various regions of Odisha. In Western Odisha people hang their palm leaves in their kitchen, take them out and apply turmeric paste to them. In some parts, leaves are dried completely under the sun and are then kept under the mud or silt of a pond for 10-15 days. After that, they are removed cleaned and dried again under the sun for some time and finally a paste of turmeric is applied on the surface of the leaves. In some parts of Western Odisha, the palm leaves are allowed to boil with paddy husk and then they are cleaned with soft cloth and kept alternately under dew and sun for a few days. They are polished and cut into the required size[1].

In Sri Lanka, there are also different traditions for preparing palm-leafs. According to one tradition, after tender leaves are selected and the midribs cut off[2] Ola leaves are boiled & then interspersed with

1. *Tradition of Palm Leaf Manuscripts in Orissa, Ramesh Meher, Orissa Review, January, 2009, p., 44.*
2. *Sah A., 'Puskola Pothi : Palm Leaf Manuscripts of Sri Lanka', Poster Summary Booklet, IIC, London, 2002.*

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pineapple leaves before being washed, exposed to dew, fumigated and burnished. They may be boiled with lime water too.

Another tradition says that, the tender bud should be cut from the crown of the palm tree and it should be let down to the ground very carefully. The sub sections should be separated and the midrib of each leaf is cut off and leaves become flexible stripes, hole or holes are made at each of the leaf strips making it easy to hang up later. And then sometimes they are formed into rolls by winding them in concentric circles. The leaf rolls are placed in a large clay vessel to form a layer. On top of this, sliced papaw (Carica Papaya) nuts and pineapple leaves are placed. Thus another layer of leaf rolls are placed and so on alternately, till the pot is almost full. The pot is filled with water and Croton Lacciferus (Keppetiya) leaf branches are placed and the vessel is closed tightly with an earthen lid. A cloth is tied to seal it. Then it is placed on three earthen bricks and firewood from the forest is used to heat the pot. After that the leaves are kept loosely out of doors exposing to breeze and in turn, sun for a day or so in order to dry well. Then a cord is hung out in the garden like a clothesline and the strips are placed over the cord to catch the dew in the early morning. Care is taken to see that they do not get mildew. After that the leaves are exposed to mild sun for several hours and are wound in concentric rolls again in dried condition and can be stored.

The polishing of the palm leaf strip is the next stage. A long round pole of Alstonia Scholaries trunk is used. This is tied to two rods and placed six feet above the ground. A stone is tied to one side of the leaf strip. Leaf strip is absorbed in water for several minutes before polishing. The leaf strip is placed over the wooden pole with the stone end hanging down. Next it is rubbed up and down on the pole till the leaf strip gets flattened smoothening the wrinkles. Similarly, all the leaf strips are made so.

The leaves are placed one under the other pressing tightly together through two bolts, bolted and are cut into required size putting in a Kitul (Caryota Urens) wooden mould. The four sides of the bundle are signed with a hot iron rod to ensure that the leaf folios

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are the same size and out of the reach of moth eating. At the same time, the two punched holes are too, burnt with a hot spike.

In Thailand[1] they are heated in kilns for 24 hours until a black exudation seeps out; the leaves are then wiped before being heated and polished.

So these are the common methods followed for preparing palm-leaves before writing. But according to *P.K. Padmakumar, V. B. Sreekumar, V. V. Rangan* And *C. Renuka,* the processing of various palm leaves are as follows.

Corypha umbraculifera:- Corypha leaves must be taken from the plant at a semi-mature condition. The best time is four months after the emergence of the young leaf. The summer season is favored for the collection of leaflets, and some people believe that certain plants are more vigorous on the full moon day. Two traditional methods available for the preparation of taliolas from C. umbraculifera are described below.

Method. 1:- Extracted palm leaves are dried in the sun. After the leaflets are stripped from the leaf, they are cut to size, rubbed with sesame oil and kept in the shade for two to three days. Then the leaflets are boiled with rice and kept in the shade for a week. Boiling can also be carried out in water or milk with the juice of fresh turmeric until the leaflets attain the expected yellowish color. Again, oil is applied. The main advantage of this method is the removal of the acidic impurities and closing of small holes in the leaflet. By this method the leaflet will be made fire resistant and waterproof, and it will last longer.

Method. 2:- The cut leaves are kept in the shade for one or two days. Then the leaflets are removed from the leaf. The midrib of the leaflet is removed, and four or five blades are rolled together. The rolled leaves are immersed for some time in boiling water in a copper vessel. The copper ions penetrate into the leaflets, a process that increases their durability. Alternatively, the leaflets are steamed until the color changes; they are then dried in the shade.

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1. *Agrawal O.P, Conservation of Manuscripts and Paintings of South--East Asia, Butterworth-Heinemann, London, 1984, 24, 25, 50.*

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Borassus flabellifer:- It is also seasoned in two ways. According to them they are,-

Method. 1:- Even though the time of collection of leaves is the same as for *Corypha*; the processing techniques are entirely different. The cut leaves are dried in the sun until the green color disappears. The leaflets are then removed and immersed in water for a few days until a rotten smell becomes evident. Then they are dried in partial shade and cut into standard sizes for writing.

Method. 2:- Mature leaflets are submerged in either mud or lime for three days and then dried in partial sunlight until the color changes to brown. Sometimes the fruits of Murraya exotica are boiled with water, and the leaflets then soaked in the cooled decoction for a day. The leaflets obtained by this technique are resistant to termites and fungi. After processing by either method, the leaflets are cut to the required length, generally 34 × 5 cm. Both sides of the leaflets may be used for writing. If the midrib is intact, only the upper (adaxial) surface is used, leaving the lower (abaxial) surface blank. Leaves from Borassus are generally used for preparing horoscopes, short notes, letters, receipts, etc.[1]

Whatever the process may be, when the manuscripts were prepared, then it was tightened and the bundle is prepared. Folios have a hole bored in them through which a cord is passed to tie the bundle. Sometimes these bundles, as well as the leaves within, are shaped to resemble forms of fish, animals and daggers. Some rare forms are also found, such as an Odishan manuscript in the shape of a garland[2], fish or an Indonesian manuscript shaped as spools of tape[3]. Other such types of manuscripts are also found in some repositories around the globe. Picture of a fish shape manuscript is,-

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1. Palm Leaves As Writing Material: History And Methods Of Proce- ssing In Kerala,P.K. Padmakumar, V.B. Sreekumar, V. V. Rangan & C. Renuka, Padmakumar Et Al.: Palm Leaf Writing In Kerala, Volume, 47(3) 2003.

2. Pani S., Illustrated palm leaf manuscripts of Orissa - a selection from Orissa State Museum, Orissa State Museum, Bhubaneswar; 1984 4; 1.

3. Sumekar, S., Rachmananta, D. P. and Noegraha, N., eds., Selected Manuscript Collection of The National Library of Indonesia, Perpustakaan Nasional R.I, Jakarta, 1999, 59

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Gitagovinda Manuscripts of Odisha stae Museum

Preparation of Palm-leaf Manuscript:- Let us first discuss what is a Manuscript? Etymologically, manuscript means something that is hand written, it means handwritten document. Here the term manuscript is related to antiquity not necessarily means the write up submitted by an author to a publisher. "The Antiquities and Art Treasures Act, 1972" lays down the legal framework for custody of manuscripts. Antiquities, defined under the Act include "any manuscript, record or other document which is of scientific, historical, literary or aesthetic value and which has been in existence for not less than seventy-five years." If this definition is taken into consideration in phase value, a manuscript means,-

1. A hand written document.
2. Which has scientific, historical, literary or aesthetic value.
3. Which is at least seventy-five years old.

Manuscripts were prepared in numerous ways on numerous surfaces. Throughout recorded history, palm leaves have been written upon in two ways. Text has been either written on the surface of the prepared leaf or it has been incised in it. In modern era we can also see screen-printed text and illustrations on palm leaves in various occasions like marriage card, card for ceremony of sacred thread etc. Again however, in many places in Kerala, Hindu children are

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1. *Palm Leaf manuscripts of the world: material, technology and con-servation, Anupam Sah*

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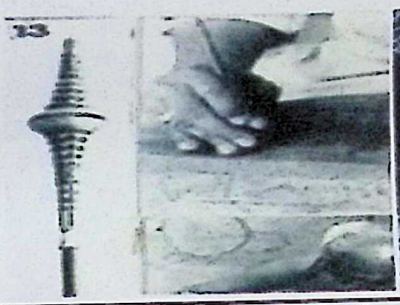
still required to write their first alphabet on palm leaves. In Costal Odisha during Durgāpūjā, it is a customary in Brahmin families, that the styluses are worshipped for three days. In Vijayādas'ami the household writes something auspiciously in the palm leaves with the help of stylus. Among adults, astrologers are the main users of palm leaves for writing horoscopes till today.

Traditionally, a palm leaf is held in one hand while the other is employed to write on it. In a Sri Lankan traditional technique[1], a scribe would cut a notch in one thumb nail to form a lever for the stylus to move on and writing was done standing erect while swaying in gentle dancing movements. Often called etching, perhaps because as onomatopoeia, it brings to human mind the scratching sound made by the metal stylus incising letters on the dry leaf. The basic character of the sharp metal stylus has not changed at least in the past thirteen centuries[2].

In India, Srilanka and other parts of the globe, a pointed stylus was used to incise letters on the palm-leaf, and then lamp-black or some other colour pigments were rubbed into the incised letters and sometimes not. Here we should mention that the styluses and color pigments varies from place to place and sometimes person to person. The other method followed was to use pen and ink. By the help of different pens with various inks, sometimes palm-leaf manuscripts were written. It is mostly found in North India. But as per the incised method the scribes used different styluses in different ways. Such as-



1. *'Puskola Pothi : Palm Leaf manuscripts of Srilanka' Anupam Sah, Poster Summary Booklet,IIC, London, 2202.*
2. *Palm Leaf manuscripts of the world: material, technology and conservation, Anupam Sah.*

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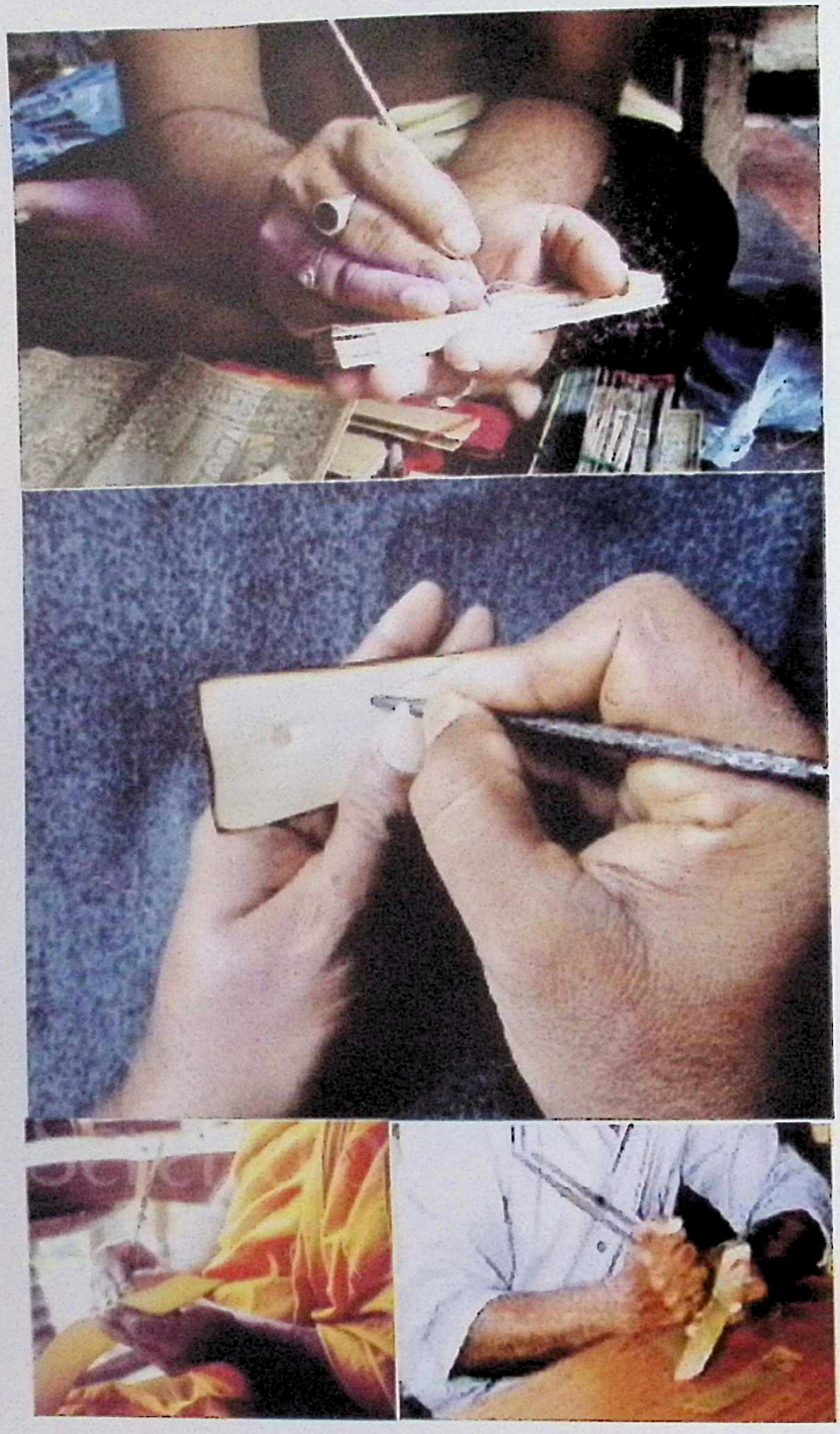

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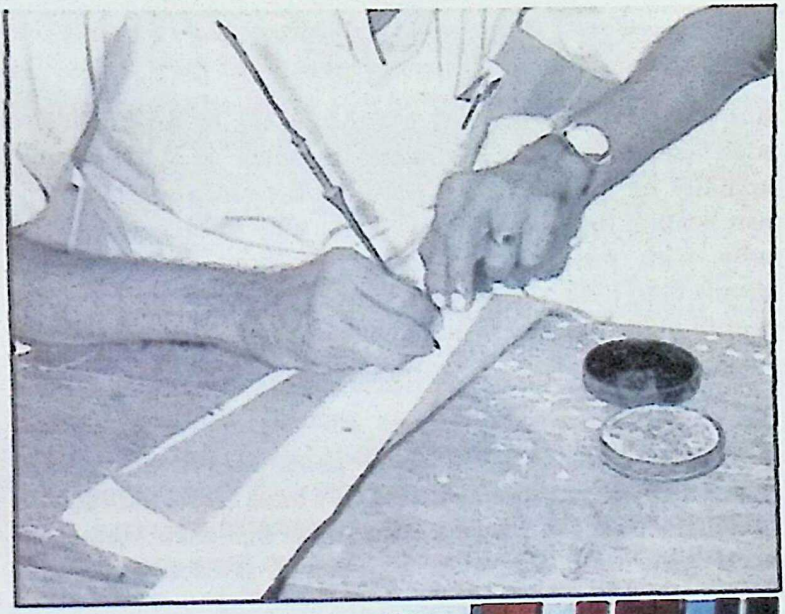

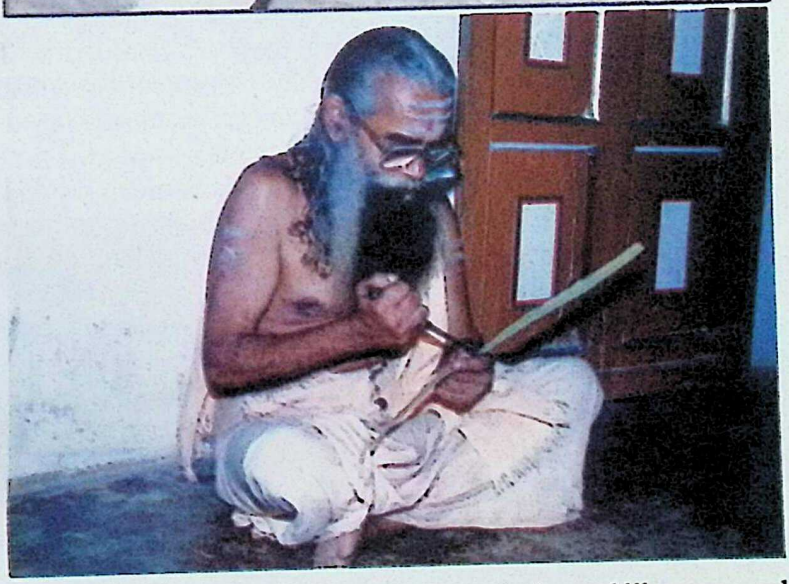

Cover Board:- Palm-leaves could not be bound like a normal book. One or two holes and rarely three holes were bored in the leaves. The manuscripts were generally placed between two wooden boards and the cord passing through the holes were wrapped round the

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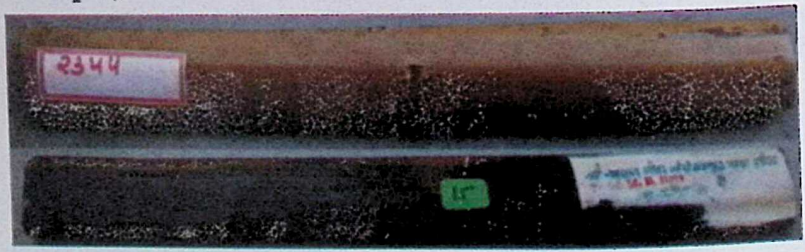
boards. However some bamboo boards or boards of bough of palm tree are also used in this purpose. Various woods are used for this reason. In a hot and humid climate the palm-leaves cannot be preserved for a very long time. Therefore, earlier palm-leave manuscripts of Indian origins have been obtained mostly from Nepal, Tibet and Central Asia.

In Srilanka the leaves are placed one under the other pressing tightly together through two bolts, and are cut into required size putting in a Kitul (Caryota Urens) wooden mould. The four sides of the bundle are signed with a hot iron rod to ensure that the leaf folios are the same size and out of the reach of moth eating. At the same time, the two punched holes are too, burnt with a hot spike. After that the manuscripts are prepared.

Again somewhere it is different. The folios are enclosed in two wooden panels made of Kolom(Adina Cordifolia), slightly larger in size than the leaves, which are usually of hard wood, ivory, silver embossed , lacquered or mother-of-pearl inlay work with beautiful geometrical or floral design on them. Sometimes they are studded with precious or semi precious stones and they are excellent works of art. For identification, a slip of palm leaf or sometimes of ivory or wood carrying the title of the work was placed over the cover of the manuscripts. The volume is bound passing a cord through the left punched hole giving a finishing touch to the volume and are generally wrapped in cloth to keep it free of dust.

So in toto we can sum up that when the leaves have been written or painted upon, they are bunched together and clamped tightly between boards or panels, usually of wood. But sometimes we find that boards of bough of palm tree or bamboo boards etc. are also used for this purpose. For example,-



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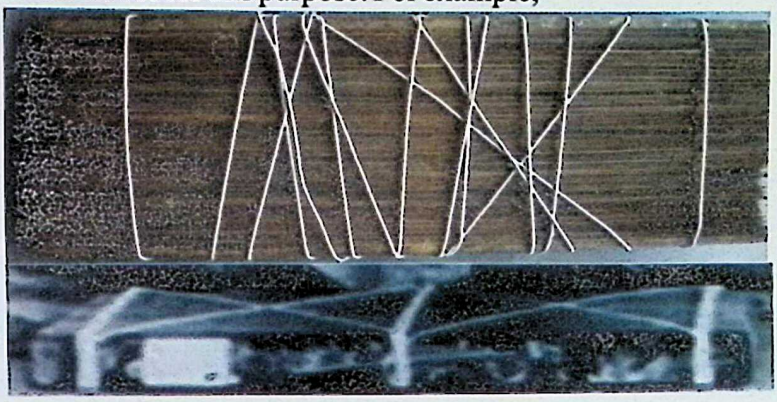
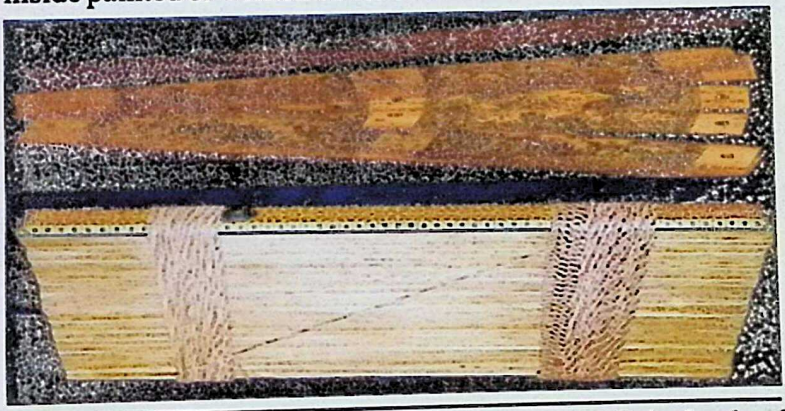
This assembly is either strung on a cord or with knots or kept in place with bamboo plugs[1] that are inserted into holes bored in the leaves for this purpose. For example,-



A cord is wound tightly around the bundle to keep it in place. Often these boards were beautifully painted from the outside and or inside and at times were also embellished with mother-of-pearl or ivory inlay work. Certain texts[2] contain formulae that denote where the cord holes should be made in the leaves as well as the manner in which the cord must be wound around the manuscript. Sample of some outside, inside painted or written cover boards are as follows.



1. Dean, J. F., Conservation and Stabilization of Palm Leaf and Para-baik Manuscripts, Manual Guide No. 8a, 1997.

2. Coomaraswamy A. K., Mediaeval Sinhalese Art, Pantheon Books, New York, 1908, p., 49.

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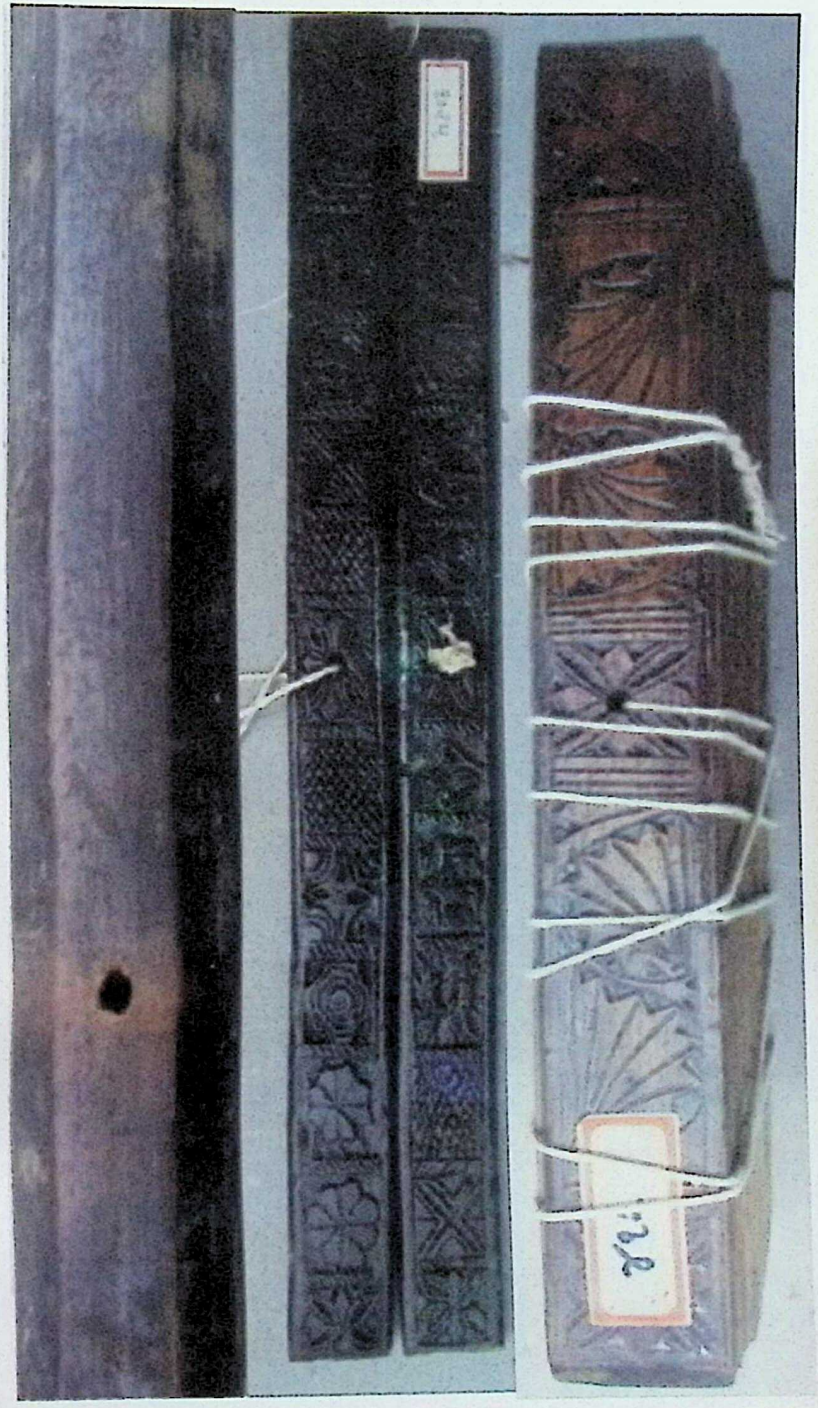

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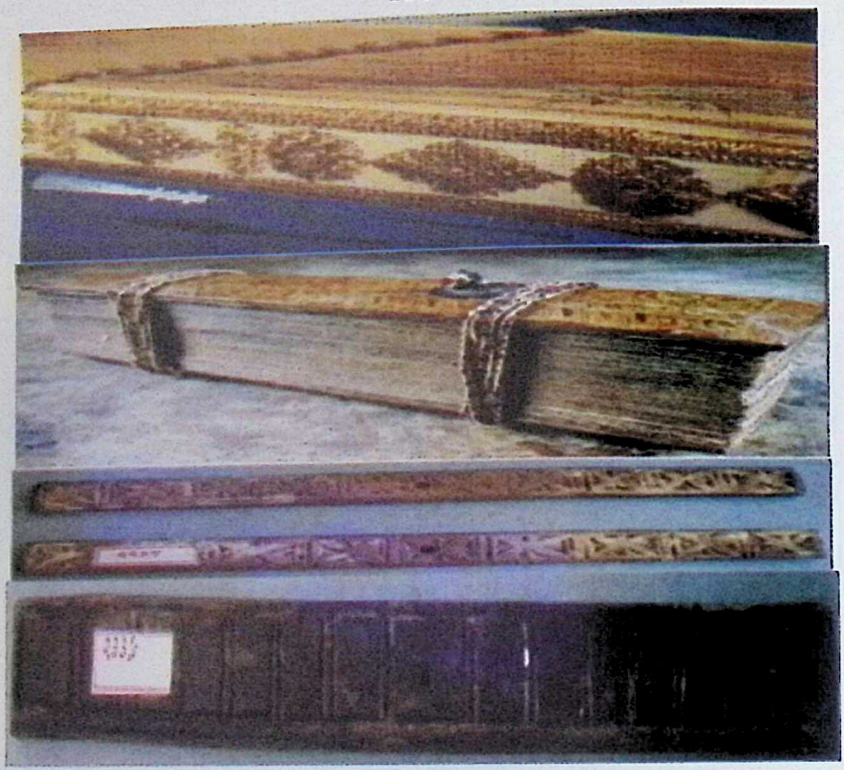

Again somewhere we find the title etc. engraved on the front side of the cover boards.

Palm-leaf Writing Technique:- Traditional palm leaf manuscripts were written according to rules laid down in the following stanza.

Samâni samapadâni samânasani samâs'irâh.;
akṣarâṇi pratiṣṭhavyâḥ mṛdūni lalitâni ca[1].

Here it is said that the letters are of equal size, on the same base line and of the same height and same style. The lines are firm but not deep. Again the letters are uniform and evenly spaced. Sometimes two or more leaves were stitched together at the edge to make a broader writing surface. The stitching was done with needle and thread.

The art of writing on these leaves was unique for which no ink or pen was required. The stylus was used to inscribe or engrave letters on the palm leaf. To write on the palm leaf, the leaf is to be

1. *De Silva W.H., A Catalogue of Palm Leaf Manuscripts in the Library of Colombo Museum, Colombo, Vol., 1, 1938, p., xv.*

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supported by the fingers of the left hand. The stretched forefinger and the thumb pressed the palm leaf so that the leaf will not shake or move during the time of the writing. The thumb and the forefinger are kept on the leaf in a "V" shaped angle[1]. The middle finger of the right hand moves the stylus, using the cut thumbnail as a lever, in smooth, light pressured, rounded movements to incise evenly sized writing in the leaf. It was expected that the stylus was to be held in proper position by its user and the right pressure to be applied so that the leaf would not be torn. Then lamp black is applied on the surface of the palm leaves. In doing so the letters became more conspicuous and they could be read more easily[2]. Again sometimes it is slightly different. The scribe places the leaf strip on the palm of hand, as it is easier to gauge the pressure needed for writing. The letters are written from left to right and the scribe uses the parallel lines of the veins of the leaf to guide him to write straight. With the left thumb, which is placed on top of the leaf, he guides the stylus along the lines.

South Indian writing system was depicted by many scholars. It is as follows.[3] In south India, incision with metal stylus was the most common method of writing. Even within the incision method there are two ways of scribing.

(a) In one method, the stylus is held in the right hand, at a fixed place on the leaf. The leaf is held in the left hand and is moved backwards and forward to make the incision. In this method, both hands are actively involved in the writing process and their coordination is important to scribe letters. In right hand, the stylus is held upright between the ring finger and last finger. The left hand, apart from holding the leaves, also controls and directs the stylus using the thumb nail. Scribes who write on palm leaf usually grow their left thumb nail through which a hole is bored to hold the stylus. Alter-

1. *Anupam Sah, Save Palm Leaf Manuscript, Heritage, Lucknow, 2001, pp., 4-5.*
2. *For more see, Tradition of Palm Leaf Manuscripts in Orissa, Ramesh Meher, Orissa Review, January, 2009, p., 44.*
3. *Traditional writing system in Southern India—Palm leaf manuscripts, D. Udaya Kumar, G.V.Sreekumar, U. A. Athvankar.*

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nately, some people make a groove in the nail to hold the stylus. To write, the stylus is placed over the grove of left thumb nail and incisions are made letter by letter. As the writing progresses the leaf is moved leftwards using the left hand. At times, the holes made on either side to bind the leaves get bigger with frequent use. Therefore, a sufficiently large margin had to be provided around the holes. During the process, the left thumb plays a crucial role in supporting and directing the stylus. It controls the stylus to properly align and position the start of next letter. Perhaps, this determines the letter spacing and in some cases even line spacing. The extent at which the left thumb nail moves is one of the factors which determine the size of letters. To draw an analogy, its movement could be compared with the type caster of Monotype type machine where the matrix moves in x, y direction to cast individual letters.

(b) In the other method, writing is done by moving the stylus. Similar to the previous method, the stylus is held in right hand and the leaf in left hand. In this method, the writer generally sits on the ground and places the leaf on the right knee, using it as desk. He then scribes with the stylus, moving it from left to right. Sometimes, the leaves are placed on the desk and inscribed like writing with the pen and ink in normal books.

Colouring of Palm-leaf Manuscripts :- The inking of manuscripts is a special art. The letters etched with the stylus are colourless and therefore difficult to read. So it has to be 'inked' in a special manner. The dye or ink is called as *masi*, *masī*, *maṣi*, *mela*, *masijala*, *Patrāñjana*. Out of these the last one is a paste used to blacken the letters incised on palm-leaf[1]. Jain canons also speak of *masi*. The earliest reference of ink is found in Gṛhyasūtras, wherein the word *'masī'* occurs frequently. The use of ink is evidenced from the 5th century B.C. Inside the lids of each of the two relic-verses discovered at *Sāñchi*, a letter is written with ink. Another specimen of writing with ink on a relic-vase of the stūpa of Andher & is certainly not later than 2nd century B.C[2]. The earliest

1. *Introduction to Manuscriptology, p., 52.*
2. *Introduction to Indian Textual Criticism, p., 9.*

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available complete manuscript written with ink is the Kharoṣṭhī Dhammapada (1st century A.D.) discovered in Khotan[1]. Here we should note that, usually, Jain writers are fond of employing varieties of colours[2]. Generally collyrium powder, lac, mercury, root of burnt oil of sesamum indicum, essence of bhangra plant, gum of azadirchta, gum arabic, lapis lazuli, triphalā, gum of fruit zizyphus jujube and myrrh etc. were used to make ink[3].

In some parts of India etching is done within lines using an iron pen on leaf strips. A paste made of bean leaves, charcoal made of burnt coconut shells, til oil and turmeric is rubbed on the etching that highlights the figures. Vegetable and mineral colors are used for painting. Again in other parts in order to make the incised manuscripts legible, carbon black mixed with a binder is rubbed into the incisions and then wiped off with water, rice bran or hot sand. The inking process often serves the additional purpose of making the leaf insect resistant. Common binders are gum acacia or *gingili* oil in the Indian regions, wood oil in Thailand and Dudu or Dummela 'oil' in Sri Lanka. Other than carbon black, red ink is often seen in Thai manuscripts as well as indigo[4], vermilion and white. The juices of black thorn apple and bean leaves have also been employed to render the text visible[5]. Perhaps a study of the inks could be used to help date manuscripts, although there is a limiting factor in that manuscripts can be re-inked with ease at any time and with a range of available materials[6].

Ramesh Meher describes the colours used and their composition in Odishan point of view. That is as follows,-

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1. *Introduction to Manuscriptology, p., 52.*
2. *ibidem, p., 53.*
3. *Handbook of Medical Manuscriptology, p., 43.*
4. *Bhattacharya B., 'Palm Leaf Manuscripts and their Preservation', Indian Archives 1(3), New Delhi, 1947,pp., 233-34.*
5. *Padhi B.K, 'Preservation of Palm Leaf Manuscripts in Orissa',Conservation of Cultural Property in India VIII, New Delhi, 1974,pp., 62-64.*
6. *For detailed study vide, Palm Leaf manuscripts of the world: material, technology and conservation, Anupam Sah.*

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Black:- Lamp (carbon) black mixed with wood apple gum.
Red pigment:- Ground Cinnabar (iron oxide) it is locally known as Hiṇgulā.
White:- Burnt conch shell powder mixed with plant gum.
Yellow:- Prepared out of the adhesive of wood apple mixed with Turmeric powder.
Blue:- Ground juice of Indigo plant leaves mixed with some plant gum.
Green:- Ground bean leaves, mixed with plant gum.

He also describes the names of adhesives and the process of making it and uses with pigments. It is as follows.

In ancient and medieval periods, people were using original plant adhesives, such as starch paste, wood apple gum, Bel gum, etc. Starch is a commonly used adhesive material which is applied as a binding factor for ink. It is a slimy substance of rice, maize, wheat and potato etc. Wood apple gum is also a plant gum which is nearly colourless and soluble in water. Bel gum is also a plant gum. It is collected from Bel fruits[1]. Again as an alternative substitute to regular ink, sometimes fresh leaf juices were also used. Juice of Tāmāla (Diospyrus Tomentosa) leaf and juice of alaktaka leaf (Ground Cinnabar leaf) are referred by great Sanskrit poet Bāṇabhaṭṭa as a substitute of ink[2]. According to legendary sources, it is said that, Guṇāḍhya wrote his Bṛihatkathā in his own blood. Again Bhaṭṭanārāyaṇa's Karṇa wrote his message to his master with his blood.

In Srilanka Gaduma(Trema Orientails) charcoal powder is used. It is mixed with Dummala (Resinous) oil and Kakuna(Kakoona Zeylanika) oil. Leaf surface is rubbed with a wad of soft cotton cloth dipped in the Resinous oil and Kakoona Zeylanika oil mixed with charcoal. Resinous oil or Dummala tel in turn, helps to increase flexibility of the palm-leaf and to deter attack by insects. It is left to dry and then the leaf surface is cleaned with Kurakkan(Elusine

1. *Tradition of Palm Leaf Manuscripts in Orissa, Ramesh Meher, Orissa Review, January, 2009, pp., 44-45.*
2. *Dhumaraktālaktakākṣratā-laptrakuhaka-tantra-mantrapustikāsaṅgrāhiṇā....paṭṭikā-likhitādurgāstotreṇa...,Kādamvari.*

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Coracana) powder. This powder absorbs the excess moisture and the excess black colouring. The letters on the palm leaf then appears dark black and the words are distinct and easy to read.

Antiquity of palm-leaf manuscripts :- It is difficult to say exactly when the palm leaf first began to be used in writing. Palm-leaf books were in vogue in India as far back as the 4th century B.C. Though palm leaf writing was practiced since the ancient times, its precise origin is still unclear. Arthas'āstra of Kauṭalya (3rd/4rth century B.C.) recommends that king should keep a good stock of the Bhūrja along with tāla and tālī. Again according to a reference in the Life of Yuan Chwang, the Buddhist Canon *Tripiṭaka* was written on palm-leaves at the first council held soon after the passing away of Buddha. Another example lies in the earliest layers of the Pāli Buddhist canon from the fifth century B.C. which speak of various types of material used for writing in India, among them being leaves[1].

The oldest palm-leaf manuscript was found in Sikiang, China. It is a drama by the great Sanskrit poet and Buddhist philosopher As'avaghoṣa (1st century A.D.) and belongs to the second century A.D. Again according to *mahāvaṃsa* (2nd century A.D.), the Sri Lankan chronicle, Prince Uttiya, the brother of king Kelanitissa, wrote a love message on a leaf to the queen[2]. An old Sanskrit palm-leaf manuscript belonging to the sixth century A.D is preserved in the Horiuzi temple in Japan. However, after this India has no extant palm-leaf manuscript from before the 10th Century. Several palm-leave manuscripts are preserved in the Darbar Library at Kathmandu. The great indologist Rahul Sankrityayan (1894-1963 A.D.) has discovered a large number of palm-leave manuscripts in Tibet. Numerous palm-leave manuscripts of 10th and later centuries have been obtained from Nepal, Rajasthan and Gujarat. Today, India possesses an extremely important and large collection of palm leaf

1. *Kesavan B.S., ed., The Book in India - A Compilation, National Book Trust, New Delhi, 1986.*
2. *Wickramsinghe N., Conservation of palm leaf manuscripts in Sri Lanka, National Museum, Colombo, unpublished typescript, 2001, 9; 3 quoted by Palm Leaf manuscripts of the world: material, technology and conservation Anupam Sah.*

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manuscripts written in Sanskrit, Tamil, Telegu Bengali, Odia and other Indian languages, on all aspect of art culture and literature. Here we should remember that in a hot and humid climate the palm-leaves cannot be preserved for a very long time. Therefore, earlier palm-leave manuscripts of Indian origins have been obtained mostly from Nepal, Tibet and Central Asia.

In Odisha palm-leaves were being used as writing materials since very early period. A large number of palm leaf manuscripts are also available in these parts. Again in Odisha, palm leaf manuscripts were in use at large till the reign of Rāma Chandra Deva, Mukunda Deva, Divyasiṁha Deva, etc[1]. Foreigners whether travelers or ambassadors, were very much impressed with the tradition of writing and copying on palm leaf manuscripts in India. Quite often they wrote about this in their travelogues. In 1442 A.D. the Persian ambassador Abdur Razzak wrote about a *dafterkhana* (wing or annex of documents) where a number of writers were engaged to write down accounts on palm leaf. Similarly the Portuguese traveler Duarte Barbosa has expressed surprise over the scribe's briskness of writing with the stylus on long and rough palm leaves[2].

Epigraphic evidence of the use of palm-leaf for writing in Odisha goes back to the sixth century A.D. The Kuruḍ Charter of Mahārājā Narendra issued from his camp of victory at Tilakes'war records the renewal of the grant of village Kes'avaka. This village had been formerly granted in a palm-leaf charter to one Bhasrutaswami by the previous king, but as the palm-leaf was destroyed in fire, Mahārājā Narendra regranted it in a copper plate charter in favor of Saṇkhaswāmī, son of Bhasrutaswami. Mahārājā Narendra was a Sarabhapuriya king of South Kosala in the 6th century A.D.

There are also many sculptural evidences regarding the use of palm-leaf manuscripts. The earliest of these can be found in the

1. *P.K. Mishra (ed.), Descriptive Catalogue of Palm Leaf Manuscripts, Sambalpur University, 1985, pp., 45-90.*
2. *Banamali Biswal, Tradition of Palm leaf Manuscripts in India, Kriti Rakshana, Neha Paliwal (ed.) Vol. I, No. 5, New Delhi, April, 2006, p., 26.*

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Pars'urāmes'var temple at Bhubaneswar which was built during the rule of S'ailodbhava dynasty (7th Century A.D.). Similar representations can be observed in the Muktes'var temple (10th century A.D.) and also the famous Sun temple of Konark (13th century A.D.). Another important sculptural evidence is an image of Buddha found at a temple in Haripur near Khurdha. In this sculpture, one finds in the pedestal a scholar studying some holy scriptures in the shape of a stringed palm-leaf manuscript placed on Vyāsāsana. There is a beautiful presentation of a scribe writing with a pointed stylus on a palm-leaf in a sculpture of Jagannātha temple of Dharākoṭa. The entire Buddhist scripture "Avataṁsaka Sūtra" was written on palm-leaf manuscript and it was presented to Chinese emperor *Te-Song* by Subhakara Deva, the Bhaumakara king of Odisha with his own autograph. This was an event of eight century (798 A.D.). The oldest datable palm-leaf manuscript now exant in the State Museum of Odisha, is a copy of the poetic work "Abhinava Gīta Govinda" by Kavi Chandra Rāya Divākara Mishra, inscribed by one Sri Sridhara S'armā. The date of the manuscript has been established as 6th April, 1494. The poet has offered the work in the name of Gajapati Purus'ottama Deva[1].

The age-old practice of writing on palm-leaf in Odisha and rest of India has not been extinguished from our cultural heritage. Writing on palm-leaf has many ritual uses in Odisha. On Rakṣhā Pañchami day i.e., fifth day of the dark of fortnight of Bhādra month, painting of Bāṭukā Bhairava i.e., an aspect of S'iva, is done on doors with an invocation to S'iva written on it. In the Jagannātha temple of Puri, a letter is written on palm-leaf on behalf of Rukmiṇi to be delivered to Jagannātha on the eleventh day of bright fortnight of Jyeṣṭha month (also known as Rukmiṇi Haraṇa Ekādasi). In Odisha, horoscopes of new born babies are also written on palmleaves even today. Similarly, the invitation sent to the deities, known as "Diyañ Nimantraṇa" is generally written on palm-leaf in Odisha[2]. Here it should be noticed that, Odisha is exceedingly rich, since ancient

1. *Palm-Leaf Manuscripts: The Proud Possessions of Orissa, Jayanti Rath, Orissa Review, November, 2005, pp., 37-38.*
2. *ibid, p., 40.*

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times in exquisite and excellent palm-leaf manuscript expanse of textual and illustrative eminence. The varied palm-leaf manuscripts galore, now found in the collection of museums, private institutions and individuals amply testify to the exuberance and efflorescence of this great tradition from about 10th century A.D., as is evident from the epigraphic reference to Oḍiā language & Kuṭila Script found in an inscribed sculpture of Jaina monk Kumārasena discovered from Gāndhi-bedhā in Balasore district. They formed the treasure house of wisdom and knowledge on different aspects of Odishan history, culture, artistic & architectural legacy. Because of the easy availability of palm-leaf in abundance in Odisha, the palm-leaf manuscript culture became very popular through ages. It also becomes easy to scribe and engrave different subject matters with a pointed iron stylus. The Oḍiā writing due to its round & linear shape, facilitated the growth and development of palm-leaf manuscript writing & this tradition even continues till the present day in different ways.[1]

Heritage of Palm Leaf Manuscript :- In 1997 A.D. the United Nations Educational Scientific and Cultural Organisation (UNESCO) recognised the Tamil Medical Manuscript Collection as part of the Memory of the World Register. Again the National Mission for Manuscripts has identified manuscripts with unique heritage value and designated them as Manuscript Treasures of India. The following manuscripts have been selected as '*Vijñânanidhi*' – 'Manuscript Treasures of India'. In other words the following manuscripts are considered as National Treasures.[2] They are,-

(1) Kubjikamata (The Asiatic Society, Kolkata)
(2) Maiteryavyākaraṇam (The Asiatic Society, Kolkata)
(3) Samputaṭikā (The Asiatic Society, Kolkata)
(4) Kālachakrāvatāra (The Asiatic Society, Kolkata)
(5) Rigvedasaṃhitā (Bhandarkar Oriental Research Institute, Pune)
(6) Chikitsāsārasaṇgraha (idid)
(7) Upamitibhāvaprapaṇchakathā (ibid)

1. *Panoramic Palmleaf Manuscripts Of Orissa, Dr. C. B. Patel, OHRJ, Vol. XLVII, No. 1, p., 42.*
2. *All the mentioned facts are collected from the official website of NMM & quoted here accordingly.*

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(8) Bhāgavatapurāṇa (Bhandarkar Oriental Research Institute, Pune)
(9) Mahābhāṣya (Bhandarkar Oriental Research Institute, Pune)
(10) S'aivāgamatantra (Calcutta University, Kolkata)
(11) Aṣṭasāhasrikaprajñāpāramitā (Calcutta University, Kolkata)
(12) Krittivāsarāmāyaṇa (Calcutta University, Kolkata)
(13) S'aivāgama (Institut Francais de Pondichéry, Pondicherry)
(14) S'ūnya Sampādane (Kannada University, Hampi)
(15) Kurbararattamala (Kannada University, Hampi)
(16) Bāsavapurāṇa (Kannada University, Hampi)
(17) Dhul wa (Kargon Gompa, Igoo, Ladakh)
(18) Gyad Stongpa (Kargon Gompa, Igoo, Ladakh)
(19) Diwan-i-Hafiz (Khuda Bakhsh Oriental Public Library, Patna)
(20) Tarikh-i-Khandan-i-Timuria (ibid)
(21) Kitab al-Hashaish (ibid)
(22) Kitab al-Tasrif (Khuda Bakhsh Oriental Public Library, Patna)
(23) Chitra Bhāgavat (Krishna Kanta Handiqui Library, Guwahati)
(24) Ratnamālāvyākaraṇa (K. K. Handiqui Library, Guwahati)
(25) Uttaradhāyanasūtra (Lalbhai Dalpatbhai Institute of Indology, Ahmedabad)
(26) Ṣhāntinātha Charita (ibid)
(27) Āryabhadrakalapika-nāma-mahāyānasūtra (Library of Tibetan Works, Dharamsala)
(28) Yumbanlol (Manipur State Archives)
(29) Subika (Manipur State Archives)
(30) Gilgit Manuscripts (The National Archives of India, New Delhi and Sri Pratap Singh Museum, Jammu and Kashmir State Government Department of State Archaeology, Archives and Museums, Srinagar)
(31) Baburnāmā (National Museum, New Delhi)
(32) Tuzuk-i-Jahangiri (National Museum, New Delhi)
(33) Arthas'āstra (Oriental Research Institute, Mysore)
(34) Nāṭyas'āstra (Oriental Research Institute, Mysore)
(35) S'āradātilaka (Oriental Research Institute, Mysore)
(36) Saubhāgyaratnākara (Oriental Research Institute, Sri Venkateswara University, Tirupati)

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(37) Āryamañjus'rīmūlakalpam (Oriental Research Institute and Manuscripts Library, Thiruvananthapuram)
(38) Gītagovinda (Orissa State Museum, Bhubaneswar)
(39) Chikitsā Mañjarī, (Orissa State Museum, Bhubaneswar)
(40) Ārṣarāmāyaṇa (Rajasthan Oriental Research Institute, Jodhpur)
(41) Dhvanyā lokalochana (ibid)
(42) Al-Quran-al-Majid (Rampur Raza Library, Rampur)
(43) Rāmāyaṇa (Rampur Raza Library, Rampur)
(44) Kalila-wa-Dimna (Rampur Raza Library, Rampur)
(45) Sarvarogaharaṇaguṇagambhiratā or As'vaphala Prakās'a (Visweshvarananda Biswabandhu Institute of Sanskrit and Indological Studies, Hoshiarpur)

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Chapter-6

Writing Instruments:- Instruments by the help of which writing in many ways are performed are called as writing instruments. Traditionally the term *"lekhanī"* is used for this. The stylus for incising on palm-leaves is called *'kaṇṭaka'*, *'lohakaṇṭaka'* or *'śalā kā'*. The great Sanskrit poetician Rājas'ekhara writes about the kit of a worthy writer. That is,-

"....cārvakṣaraḥ nānālipijñaḥ tasya samputikā- (1) saphalakakhatikā-samudgakaḥ, (2) salekhanikamasibhājanāni tāḍipatrāṇi bhūrjatvaco vā, (3) salohakaṇṭakāni tāladalāni; (4) susammṛṣṭā bhittayaḥ satatasannihitāḥ syuḥ". (Kāvyamimāṃsā)

The *śalākā* is also called as *sūcī*. The quill of porcupine or bamboo twig or lālada kaḍḍi- a kind of reed i.e., thin bamboo is used as pen to write on birch-bark. It is called as *Kuñca* or *Vartikā* . Here we should note that 'kalama' is the Sanskrit word for pen. Again pen made of reed or bamboo is also known as *iṣikā* or *iṣikā* . The quills of porcupine or crow were used as writing instrument. However quills of crow were used for writing very small characters for amulets, but never for ordinary manuscripts. Again some Bengali house-holders employed Vṇāla or Khakra reed and the house-holders of North-West provinces employed the reed or lalamus (kalama) for writing. Varieties of brushes were also used for this purpose.

The rounded scripts of South India, such as Malayalam, Telugu and Tamil, and Odisha were scratched into the surface of the leaf with a special steel-tipped stylus. Although there was an almost infinite variety in the detail of the styli, reflecting the status, wealth and taste of the owner, there were in India only two basic designs. The original design was a piece of metal about six inches long, bulbous in the middle where it rested against the hand and tapered to each end, resulting in a perfectly balanced writing instrument. The cheapest

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were handmade from iron while silver or brass were used for the more elaborate and expensive examples. In Sri Lanka the designs of the styli were so varied that they may have been made to individual order. The later design, which probably appeared in the early twentieth century, incorporated a knife blade which folded into the handle of the stylus; the knife attachment was used for cutting the palm leaves to the required length. Again the cost of this combination "pen-knife" was determined by the materials of which the handle was constructed: bone and wood for the common man, ivory and brass for the wealthy citizen. The cult of individuality went so far as to have the owner's name inlaid in silver on one side of the blade and a handle embellished with gold and rubies. At the other end of the scale, children learning to write could make use of the long thorns from a thorn bush.

Although the stylus may sound like a cumbersome instrument, an experienced writer could write as fast with this tool. The stylus was held in the right hand and the palm leaf in the left. As the writing material was not supported by a desk or table the writer did not need to sit, but was equally capable of writing while standing or even walking. When the written document was a letter the completed leaf was neatly folded up with the ends turned inwards or wound into a coil, and fastened outside with a strap of the same material. The inscribed text was usually read as it was written, but the legibility could be improved by taking a swab of lemon grass oil and wiping it over the page. The scratched letters absorb the oil and stand out as if written in ink. The writing could also be enhanced by rubbing in charcoal powder. The lemon grass oil cleaned the surface of undesirable accumulations and also helped with the general preservation of the manuscript. In addition to a supply of prepared palm leaves, a complete writing kit consisted of a stylus, a knife and the scribing compass for cutting the holes; the tools were usually kept together in a metal sheath-like holder[1]. Some prominent types of styluses are as follows,-

1. *The preparation of palm-leaf documents, Fred Pinn, edited by David Heppell, Archived article from the April 2001 [Vol.-2, No.,2] issue of Princely States Report.*

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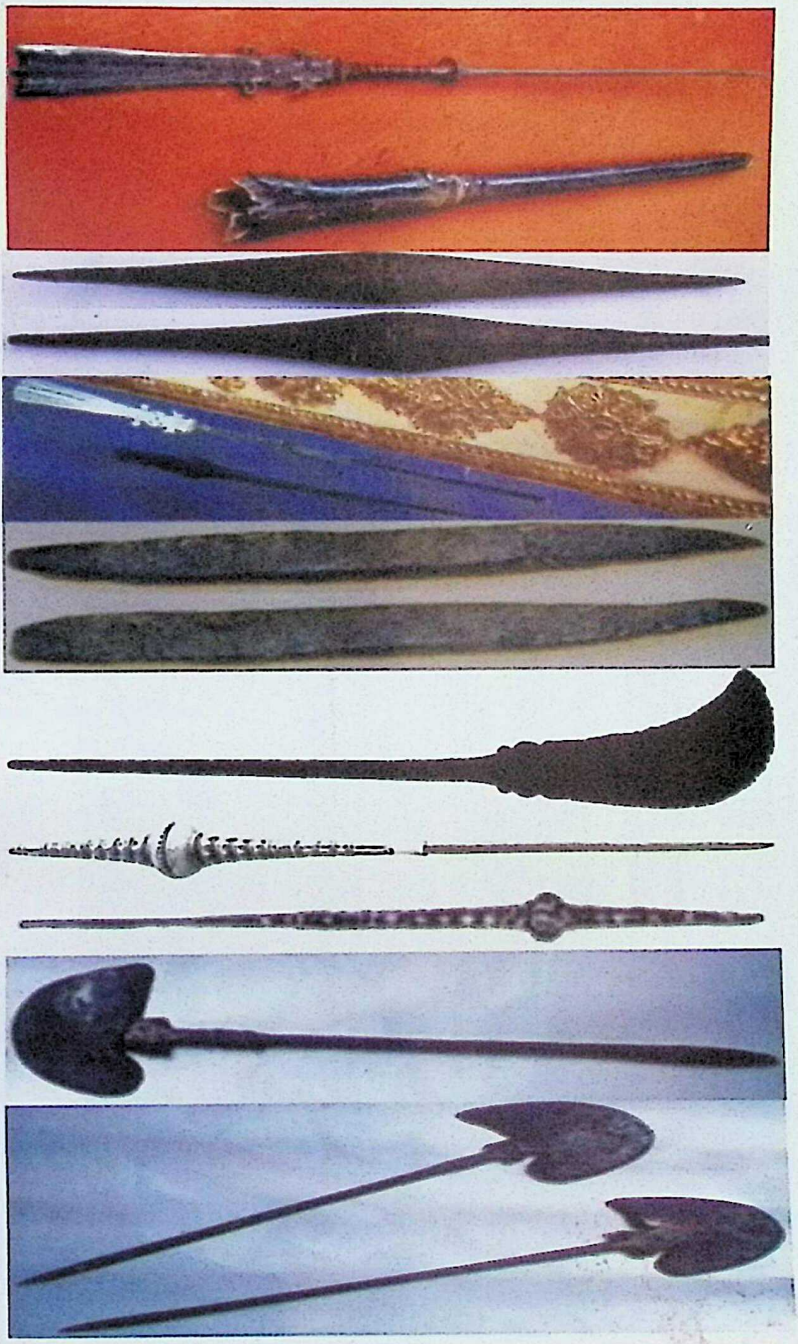

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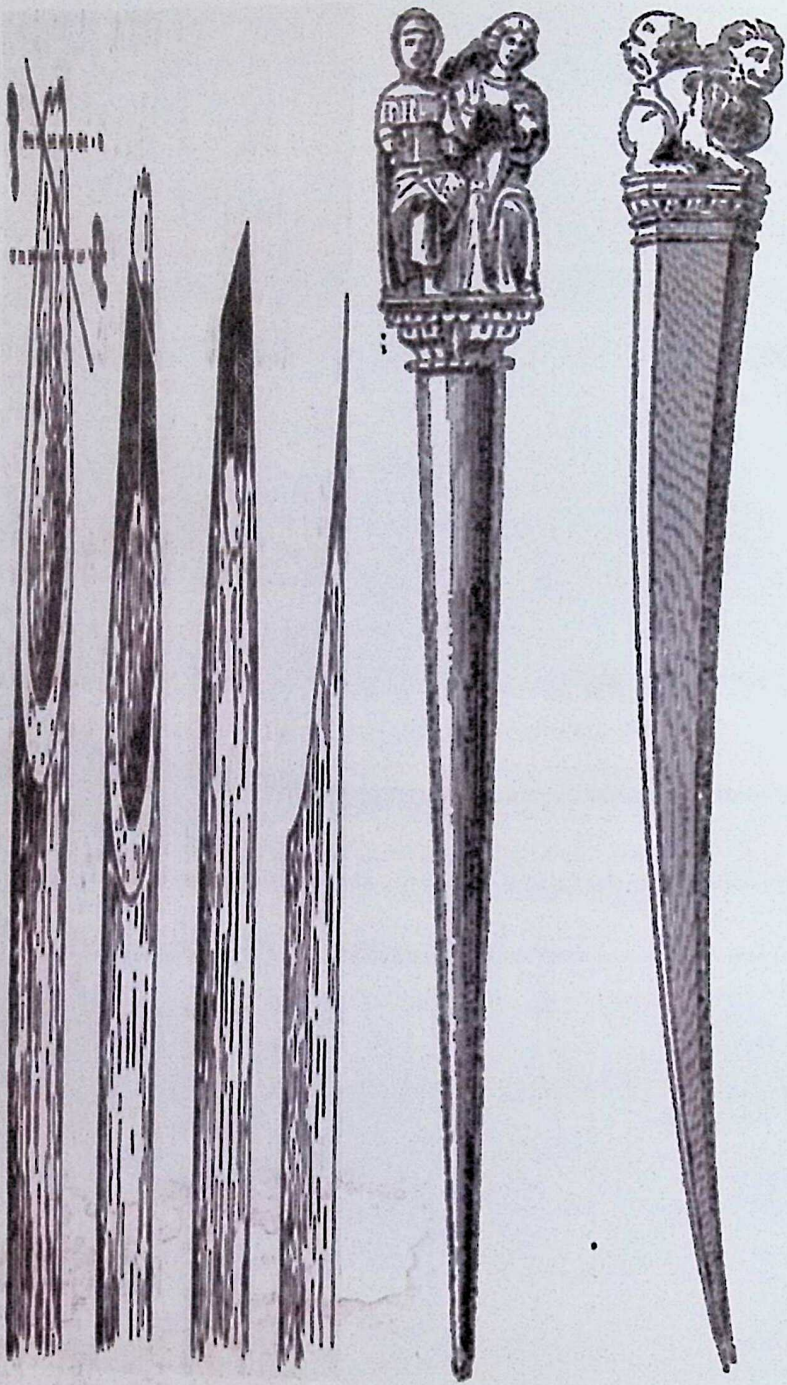

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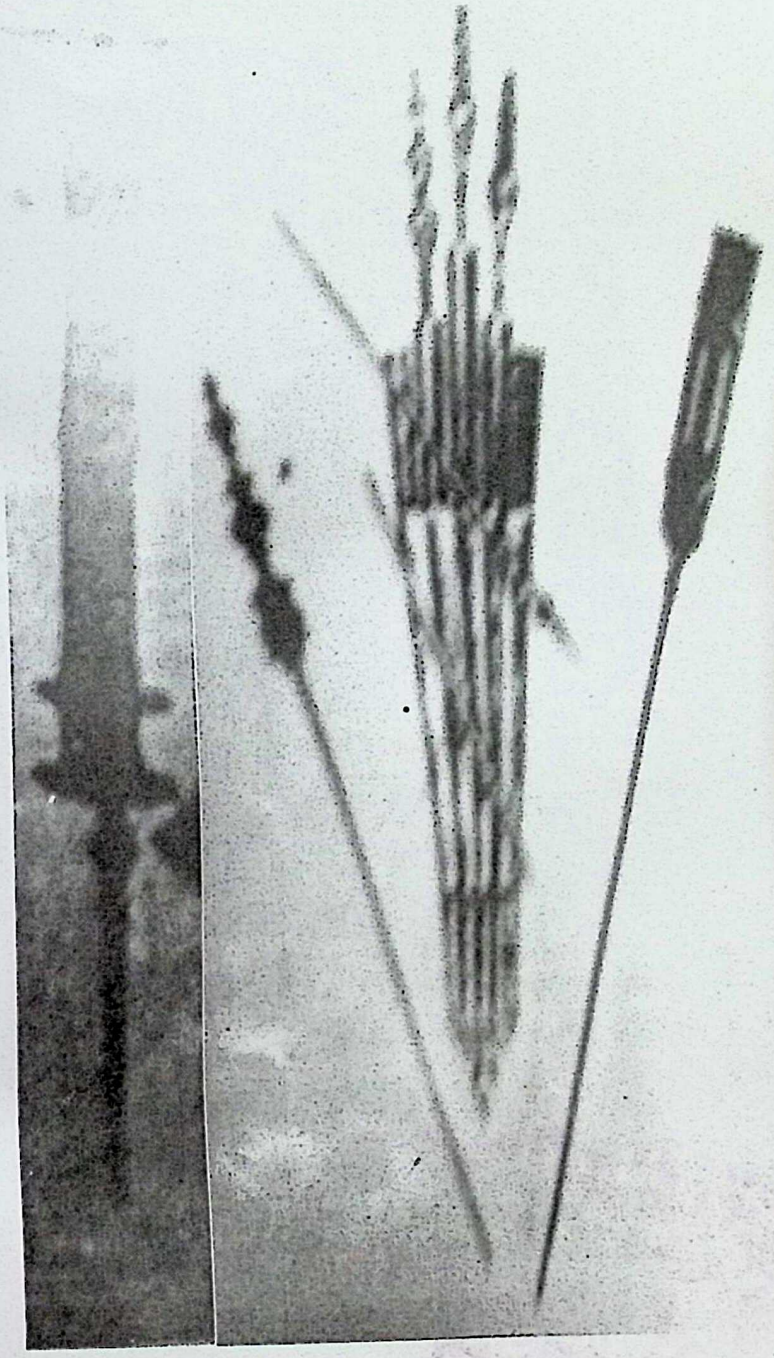

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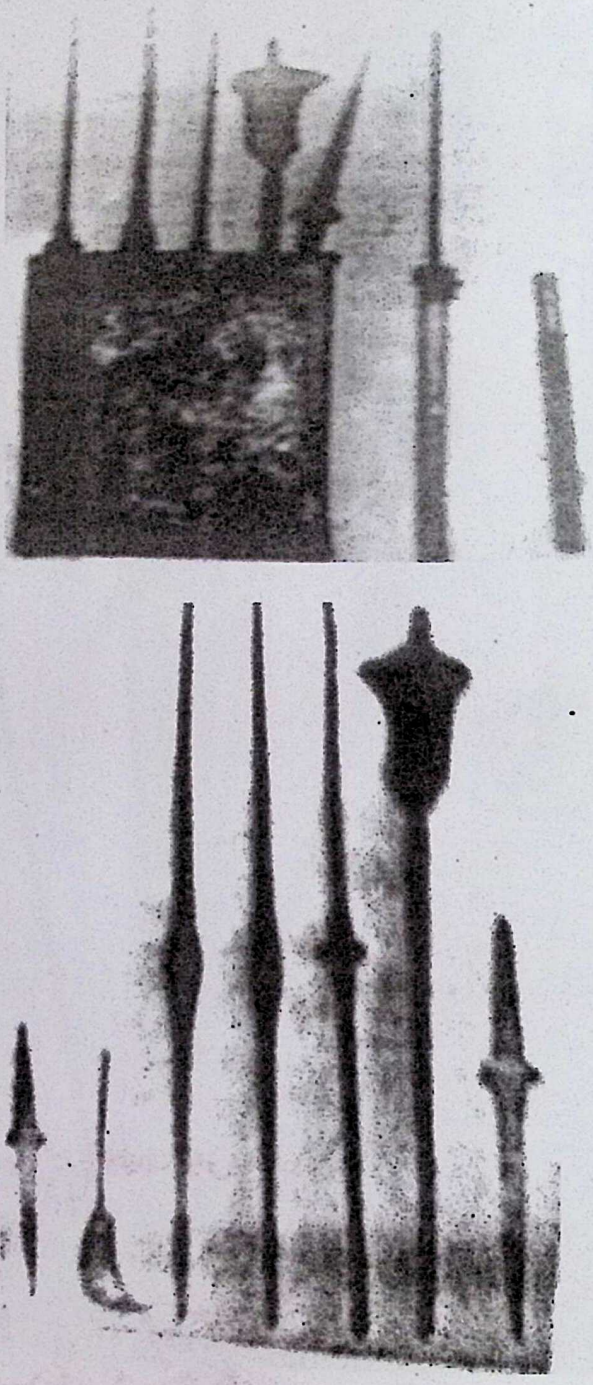

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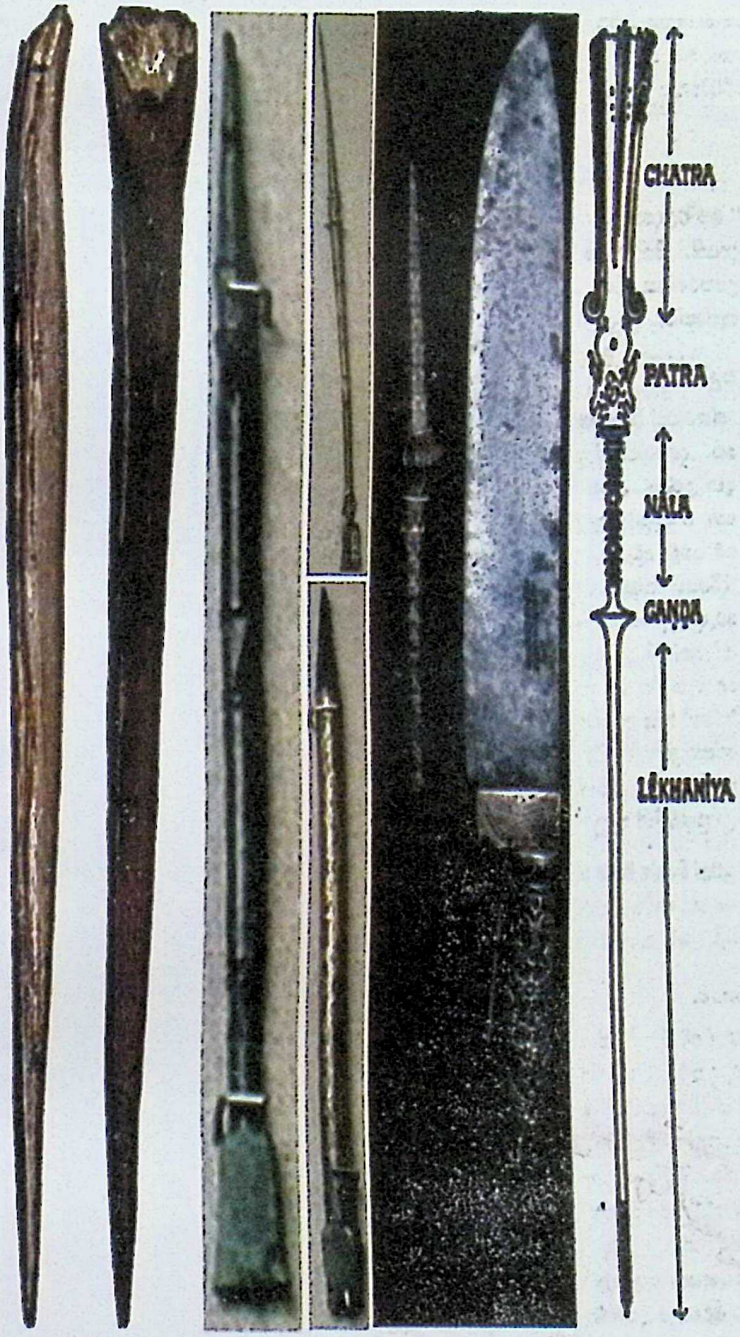

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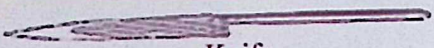
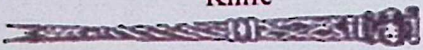
Apart from various styluses, there are other instruments which are adjuvant for writing process. They are typical nail style, knife, stylus holder (both metal & non-metal, i.e, bamboo, leather etc.), writing compass, scale, sometimes various types of ink-pots etc.Such as-

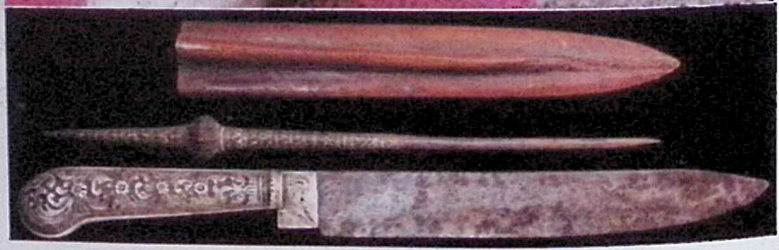


Knife



Writing Compass

Holder



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Chapter-7

Scribes:- Scribes took an important role in spreading the tree of wisdom. Copyists, known as Lipikāras or Lipikaras or Lekhakas or Scribes or Writers in Indian tradition. We should remember that copying is indeed a very strenuous job. Manuscripts are of three sorts. They are, autographs, immediate copies of autographs and copies of copies. The original copy which is thus written in the hand of the author or writer himself or at his direction and corrected by him in his own hand is designated the autograph. The autographs or its copies were prepared by whom, is technically known as scribe. Broadly scribes were divided into three categories. They are as follows.

(1) ***S'āsanalekhakas*** :- Very little is written about the people who wrote on palm leaves and the manner in which they wrote. But whatever it may be, amongst the scribes some were professionals and known as *S'āsanalekhakas*. Such types of scribes were self employed and sometimes they were royal scribes and they are treated as authentic scribes. The *S'āsanalekhakas* are proficient scribes. For what the copied text of such types of scribes are treated like Ur-text (Archetype or Archetypus). Normally such types of scribes were literate and either wrote their own manuscripts or were employed by worthy people to do so. While at times scribes could illustrate too, other times the scribe and illustrator were different persons. The caste system of the Indian subcontinent dictated who would pursue a certain profession and there is evidence of people who began to work on palm leaves even though they belonged to other vocations[1].

(2) ***Kāyasthalekhakas*** :-Those who were appointed by the king and the administrators to do this job were called as *Kāyasthalekhakas*. In other words in Sanskrit they are called as

1. *Das,J.P. and Williams, J., Palm Leaf Miniatures-the Art of Raghunath Prusti of Orissa, Abhinav Publications, New Delhi, 1991,2; 40)*

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Karaṇika, Kāyastha, Rājalekhaka, Rājalipikāra, Akṣharacuñcu, Akṣrarajīvana, Kā-yasthakaraṇika etc. These scribes were writers of accounts. They were most hated class of scribes. Especially they were working for wherewithal. Kṣemendra makes fun of the official scribe. He tells that,- "He omits the vowel signs over the letters, causes holes (lacunae), swallows words and letters, he is Kāla himself with ink-smeared face[1]."

(2) *Pustakalekhakas* :-Those who undertook copying as a hobby and practice in their leisure time at home, in monasteries or in other educational centers are called as *Pustakalekhakas*. Since the third group was not that qualified or experienced as the first two, they were generally committing grammatical, textual and as well as linguistic errors.

S.M.Katre[2] animadverts regarding scribes. That is as follows."Even the best scribe cannot copy mechanically for long without allowing some play to his intelligence; even at the worst he hardly ever copies letter for letter any writing that he understands. In most instances it will be found that the scribes copy words and not letters."Again he tells us that, "Every scribe has his own idiosyncracies and every manuscript has peculiarities of its own. The idiosyncracy of the scribe appears in traits of handwriting; in a proneness to certain kinds of error and comparative immunity from others: in a bias of thought or taste which has influenced his work where he had two or more variants to choose between. Such peculiarities can only be learnt by close and continuous study of the manuscript.

The special virtues of a scribe should be honesty and care,- or in one word fidelity-(and intelligence). But it is rare to find these developed in a high degree; for however mechanical the transaction may be, human intelligence finds ways and means in an unconscious manner, through visual as well as psychological faults, of introducing

1. *akāras'irṣahāri navadarakāri padārthasaṃhāri.*
akṣarābhakṣakamelāliptamukho lekhakaḥ kālaḥ..
Des'opades'aḥ, Kṣemendra, 8/45, Edited by Madhusudana Kaul, Srinagar, 1923.
2. *Introduction to Indian Textual Criticism, pp., 22, 23 & 24.*

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fresh sources of error in the transcription. But strange as it may seem, the mechanical copying of a stupid but faithful scribe tells us more about the text than the intelligent but unfaithful transcription of another, more qualified scribe. This fidelity is to be judged by internal tests. A scribe who preserves in his text lacunae and other faults of his exemplar without trying to correct them is probably trustworthy. If he is faithful in small things he is likely to be faithful in general also. If he scrupulously preserves for instance the special orthographical peculiarities of his exemplar or records the presence of a lacuna or illegibility in what he is copying, he inspires us with confidence."

Again more than 1500 years ago a Buddhist scholar named *Yan Zang* (557-610 A.D.) has laid down principles for translation which merits attention of scholars even today. Some of these rules are also applicable for a scribe. This scholar listed eight qualifications that a translator must possess. These are as follows-

(i) A translator should be patient, faithful and devoted to the dharma, and committed to a life of service to mankind.

(ii) He should be disciplined in the rules of moral conduct as he approaches the sacred text of translation.

(iii) He should be thoroughly conversant of the subject i.e. the Tripiṭaka and the two vehicles (*Hīnayāna & Mahāyāna*).

(iv) He should be well read in secular literature and conversant with the classics and poetry.

(v) He should be tolerant, impartial and catholic in his temperament.

(vi) He should be deeply immersed in the art and practices of religion, dispassionate about fame and gain and disdainful of bragging.

(vii) He should be versed in Sanskrit, so that he would not be led astray from the meaning in the original text.

(viii) He should be acquainted with philology, etymology and lexicography[1].

Such qualifications with required modifications, might well apply not only to the translators of the Buddhist texts, but also to all those

1. *For more vide Kenneth K. S. Chen, Buddhism in China: A Historical Survey, Princeton University Press, 1964, pp. 371-372.*

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who desire to copy texts and who desire to render the literature of one culture into the language of the other. Some of these above qualities of a translator are also applicable for a scribe. No hard and fast rule can be prescribed to identify a trustworthy scribe in our tradition. But however there are some principles regarding a scribe in our tradition. According to one tradition (Garuḍapurāṇa ?) a perfect scribe must be a studious, skilled in speaking, intellectual, truth speaking, self restrained, impartial to all scriptures[1]. Again in another tradition (Matsyapurāṇa ?) it is stated that,- a scribe should be master in alphabets of all countries and he should be well versed in all scriptures[2]. Moreover in another tradition the same thing is mentioned in different words. That is,-

s'īrṣopetān susampūrṇān s'ubhas'reṇigatān s'ubhān,
akṣarān vai likhedyastu lekhakaḥ sa varaḥ smṛtaḥ.
upāyavākyakus'alaḥ sarvas'āstravis'āradaḥ,
bahvarthavaktā cālpena lekhakaḥ syānnṛpottamaḥ.
nānābhiprāyatatvañjo des'akālavibhāgavit,
anāhāryo nṛpo bhaktaḥ lekhakaḥ syānnṛpottamaḥ.

A scribe must have patience, legible hand, correct and attractive handwriting, good eyesight, knowledge about writing language, knowledge about the writing text, a cool mind, consciousness and conscientiousness in his duty, freedom, impartiality, courage, fearlessness, faithfulness etc.

Scribes in archaic period were considered as respectable persons in society. For what anecdote tells us that Vyāsa was the instructor and Lord Gaṇes'a was the scribe for continuous three years. He instructed and then Gaṇes'a perspicuously wrote the entire Mahā-bhārata. Again it is believed that scribing of text leads to merit. Agnipurāṇa records an important verse in this regard.

"Purāṇaṃ bhāratam vayapi rāmāyaṇaṃ tathaiva ca.
likhitvā pustakaṃ datvā muktibhuktim avāpnuyāt"[3].

1. *Medhāvi vākyapaṭuḥ prāñjaḥ satyavādi jitendriyaḥ,*
sarvas'āstrasamāloki hyeṣa sādhussalekhakaḥ.
2. *Sarvades'ākṣarabhiñjaḥ sarvas'āstravis'āradaḥ,*
lekhakaḥ kathito rāñjaḥ sarvādhikaraṇeṣu vai.
3. *Agnipurāṇa, Poona, 1900, Chapter - 211, Sloka, 53-54.*

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Copying is indeed a very arduous job. That's why at the colophon of most of the manuscripts, the writing postures of scribes are mentioned in numerous way with little variations. It is as follows,-

Bhagnapṛṣṭhakaṭigrīvā tulyodṛṣṭiradhomukhaḥ;
duḥkhena likhitagranthaḥ putravat paripālayet.
Baddhapṛṣṭhakaṭigrīvaḥ baddhadṛṣṭiradhomukhaḥ;
duḥkhena likhitagranthaḥ putravat paripālayet.
Baddhapṛṣṭhakaṭigrīvaḥ baddhadṛṣṭiradhomukhaḥ;
kaṣṭena likhitagranthaḥ putravat paripālayet.
Baddhapṛṣṭhakaṭigrīvaḥ baddhadṛṣṭiradhomukhaḥ;
kaṣṭena likhitagrantham putravat paripālaya.
Bhagnapṛṣṭhakaṭigrīvā tulyodṛṣṭiradhomukhaḥ;
kaṣṭena likhitas'āstram putravat paripālaya. And so on.

Again in the Mahābhāṣya of Patañjali, the writing custom and posture is indicated by the writing system of Pāṇini. It is mentioned there that the great seer maharṣi Pāṇini after sanctifying himself sits in the seat of kusa grass by facing east & after that he wrote the rules of grammar with utmost effort[1]. According to one colophonic verse, the writing posture of scribes is explained in a beautiful way. It is as,- " My back and waist and neck are strained, my fist is balled, and my head is turned down. With difficulty this has been written! With care one should protect it." So from this the traditional writing system is somehow indicated. Due to nimiety effort the scribe sometimes ends his text with an anathemas protection. It is also found with numerous variations. One of them is as follows,-

Bhagnapṛṣṭhakaṭigrīvā tulyodṛṣṭiradhomukhaḥ;
pustakam harate yastu kāṇo duḥkhibhavet narah;
mṛtāḥ svargamna gachhanti pitaro narake bhaveyuḥ.

And so on.

Again in the colophon the scribe normally apologizes & or declares himself as nincompoop for any type of mistake like error due to hasty writing, and inadvertence, error with reference to a

---

1. *Pramāṇabhūta ācāryo darbhapabitrapāṇiḥ s'ucāvakās'e prāṅmukha upavis'ya mahatā prayatnena sūtrāṇi praṇayati sma.*
Mahābhāṣya, Pāṇini, 1/1/1.

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dot, wrong letter, visarga, line, seriph, word substitution etc.[1] Again in the colophon of many manuscripts it is written that,-

Yadakṣrapadabhraṣṭaṃ mātrāhīnaṃ ca yad bhavet;
tatsarvaṃ kṣamayā deva kṣamasyāṃ parames'varaḥ.

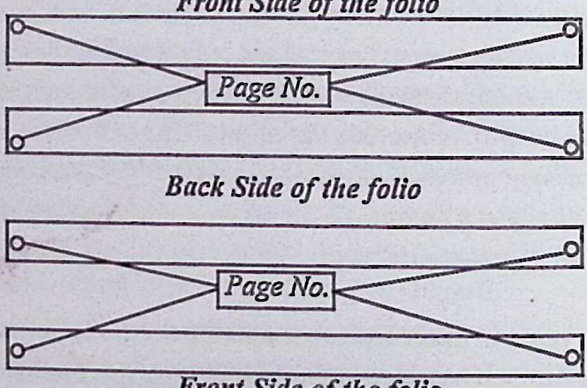
Almost all manuscripts is having a common apology. It is as follows.

Bhīmasyāpi raṇebhaṅgo munerapi matibhramaḥ;
yadi s'uddhamas'uddhaṃ vā mama doṣo na vidyate.

In Odia manuscripts we find such type of verses and or sometimes its Odia renderings. For example,-

yathādṛṣṭetyāni lekhiko nāsti doṣa
s'rīrādhāmadhava rakṣā karive daivañjaku. etc.
(Kalāvatī, Odisha State Museum, BBSR)

Pagination :- Pagination is a peculiar characteristic of manuscripts. Normally it is customary that the traditional scribes numbered the folios, but not pages. It is a general practice that the leaf is numbered on the left side of the first page. But elsewhere it is on second page. In some manuscripts rarely pagination is found on the right side of the first page or second page. Again we should note that the figure in pagination appears mostly in the middle part of the left or right side of the front or back of the folio or rarely on the upper or lower side of the front or back side of each folio. The graphical analysis of this is as follows.



2. *yādṛs'aṃ pustakaṃ dṛṣṭvā tādṛs'aṃ likhitaṃ mayā;*
abaddho vā subaddho vā mama doṣo na vidyate.
bindūdurlipi-visarga-vīthikā-s'ṛṅgapatti-padabhedadūṣaṇam:
hastavegajam abuddhipūrvakaṃ kṣantum arhati samīkṣya sajjanaḥ

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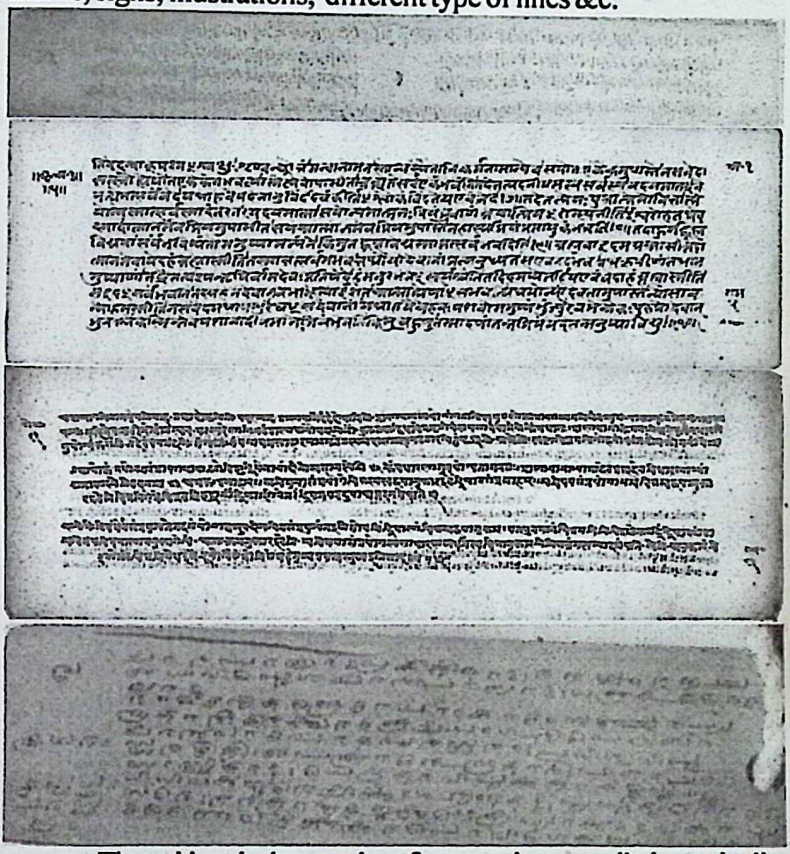
But deviations are marked in different kind of manuscripts.

Margin & Marginalia :- The outer edge of an area i.e., the empty space to the side of the text on a page, is called margin. Normally in manuscripts like paper, birch-bark, palm-leaf etc. sometimes we find margins are separated from the rest of the page by a vertical or horizontal or different line. It is sometimes separated by different marks, signs, illustrations, different type of lines &c.



The writings in the margins of manuscripts are called marginalia. Folio numbers/sometimes page numbers, the titles of sections/ subsections etc., additions, substitutions/corrections, light explanations, meanings, variant readings etc. are written in various ways in marginalia. For additions we find traditional scribes usually used Kākapāda/Haṃsapāda and sometimes Swastika like symbols &c.

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Punctuation Mark :- There were no punctuation marks, and even there was no space between words found in most of the ancient manuscripts. But in later times we find various punctuation marks used in different manuscripts. Instead of full stop seen in general writings this snake-like sign (~) was sometimes used as the full stop to demarcate paragraphs. It was known as crow's foot too. As it is hard to place a full stop on the palm-leaf, this symbol might have been used. The other symbols used instead of full stop were different according to *Bühler*[1]. He enumerates eight signs for this. They are as follows, –

(a) | (Single vertical stroke)
(b) || (Double vertical stroke)
(c) ||| (Triple vertical stroke)
(d) - (Single horizontal stroke)
(e) = (Double horizontal stroke)
(f) ||- (Double vertical stroke followed by a horizontal stroke)
(g) ⊃ (A crescent like mark)
(h) ⊃ (A crescent like mark with a bar in the middle)

Again we find dot like full stop (.) in some of the manuscripts[2]. In early Indian manuscripts in general and Sanskrit manuscripts in particular we do not find dot like full stop. But however with influence of western writing system we find dot like full stops in later written manuscripts. In prākṛt Dhammapada, we find zero like full stop (0). In copper plates &c. we find different type of punctuation marks. Again sometimes, (~~ -~~) or (~~-0-||) is used to indicate end of a section[3]. Serial number for stanza, chapter or sections is put between the double daṇḍa i.e., ||-|-|| etc. Another type of full stop is also found in palm-leaf manuscripts, i.e., || || or | |. In Odia manuscripts we also find somewhere various type of punctuation marks and elsewhere not. Some varieties of punctuation marks in some of the Odia manuscripts are shown below.

1. *Indian Paleography : by Bühler (English Translation), PP. 108-109.*
2. *Praudhamanoramā, Vol.,-1, V. L. Joshi, DCPRI, 1966, Introduction, pp., 50-51.*
3. *Handbook of Medical Manuscriptology, p., 50)*

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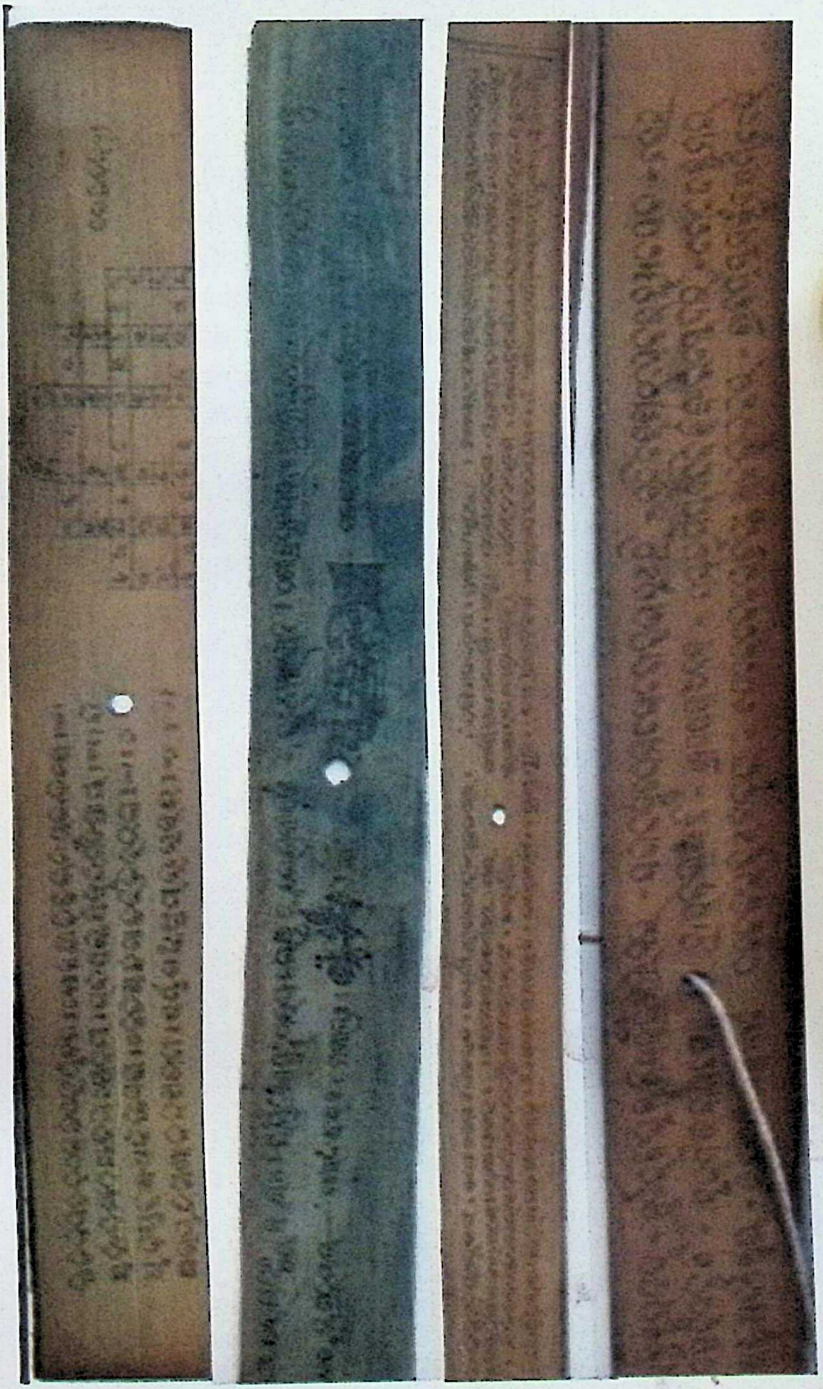

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The teaching of the inscriptions with reference to the history of Indian punctuation may be summed up as- "During the earliest period up to the beginning of our era, only single strokes, either straight or curved, are used, but their use is rare. After the beginning of our era, we find more complicated signs. But up to the 5th century their use remains irregular. From that time onwards, we have, especially in the pras'sastis on stone, more regular systems of punctuation. The Mandasor pras'asti of A.D. 473-74 proves the existence of the still valid principle, which requires one stroke after a half-verse and two strokes at the end of a verse. But up to the eighth century there were various copper plates and stone inscriptions, especially in the south, without any punctuation[1]."

Date of manuscript/codex :- Date of manuscript must be distinguished from the date of authorship of the text itself, because for manuscriptology it is important. Here, date refers to when a particular manuscript was put to writing. It may available in the post colophon (uttara puṣpikā), colophon (puṣpikā) or although it may also appear in the beginning of the manuscript i.e., front side of first folio. The date may appear in four ways –

(1) sometimes by numerals
(2) sometimes words denoting numerals.
(3) sometimes directly by using numeric words
(4) sometimes in other ways.

In many manuscripts we find the date of the manuscript written directly by numerals. It is popular in the manuscripts of early age. For example,-

Here in colophon portion of this folio of the Odia manuscript (NO. 2278) the date is mentioned in numerals, i.e., 1305 Sana Sāla (1898 A.D.)

1. *For more vide,- (i) Introduction to Indian Textual Criticism, PP., 10-11, (ii) Indian Paleography : By Bühler (English Translation), PP., 108-109.*

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In many manuscripts we find the date which is mentioned by the words denoting numerals. Such types of numeral denoting words are of two sorts. One is Indian style and the other one is Abjād style. In India many manuscripts are using words to denote numerals. This was a common phenomenon for writers as well as scribes of India. The Indian prominent numeric words found in many manuscripts are as follows.

0- S'ūnya, Kha, Gagana & its synonyms, Pūrṇa, Randhra etc.

1- Ādi, S'as'i & its synonyms, Abja, Bhū & its synonyms, Kṛ, Rūpa, Pitāmaha, Nāyaka, Tanu etc.

2- Yama, Yamala, Aś'vina, Nāsatya, Dasra, Locana & its synonyms, Pakṣa, Bāhu, Kara, Karṇa, Kuca, Oṣṭha, Gulpha, Jānu, Jaṅghā, Dvaya, Dvanda, Yugala, Yugma, Kuṭumba, Ravicandrau etc.

3- Rāma, Guṇa, Triguṇa, Loka, Trijagat, Bhūvana, Kāla, Trikāla, Trijagata, Trinetra, Sahodara, Agni, Vahni & its synonyms, S'ikhin, Krus'ānu, Hotṛ etc.

4- Veda, S'ruti, Samudra, Sāgara & its synonyms, Kendra, Varṇa, Aś'rama, Yuga, Turya, Kruta, Aya, Āya, Dis'ā, Vandhu, Koṣṭha etc.

5- Bāṇa, Indriya bāṇa, S'ara, Sāyaka, Iṣu, Bhūta, Parva, Prāṇa, Pāṇḍava, Artha, Viṣaya, Mahābhūta, Tatva, Indriya, Ratna etc.

6- Rasa, Aṅga, Kāya, Ṛtu, Māsārdha, Dars'ana, Rāga, Ari, S'āstra, Tarka, Kāraka etc.

7- Naga, Aga, Bhūbhṛt, Parvata, S'aila, Adri, Giri & its synonyms, Ṛṣi, Muni, Atri, Vāra, Svara, Dhātu, As'va, Turaga, Bāji, Chanda, Dhi, Kalatra etc.

8- Vasu, Ahi, Nāga, Gaja, Dantin, Diggaja, Hastin, Mātaṅga, Kuñjara, Dvipa, Sarpa, Takṣa, Siddhi, Bhūti, Anuṣṭup, Maṅgala etc.

9- Aṅka, Nanda, Nidhi, Graha, Randhra, Chidra, Dvāra, Go, Pavana etc.

10- Dis', Dis'ā, Aś'ā, Aṅguli, Paṅkti, Kakubh, Rāvaṇas'iras, Avatāra, Karman, etc.

11- Rudra, Īs'vara, Hara, Īs'a, Bhava, Bharga, S'ūlin, Mahādeva, Akṣauhiṇi etc.

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12- Ravi, Sūrya, Arka, Mārtaṇḍa, Dyumaṇi, Bhānu & its synonyms, Māsa, Rāsi, Vyaya etc.
13- Vis'vedevā, Kāma, Atigatī, Aghoṣa etc.
14- Manu, Vidyā, Indra, S'akra, Loka etc.
15- Tithi, Ghasra, Dina, Ahan, Pakṣa etc.
16- Nṛpa, Bhūpa, Bhūpati, Aṣṭi, Kalā etc.
17- Atyaṣṭi etc.
18- Dhṛti etc.
19- Atidhṛti etc.
20- Nakha, Kṛti etc.
21- Utkṛti, Prakṛti, Svarga etc.
22- Kṛti, Jāti etc.
23- Vikṛti etc.
24- Gāyatrī, Jina, Arhat, Siddha & its synonyms etc.
25- Tatva etc.
27- Nakṣtra Uḍu, Bha etc.
32- Danta, Rada, Dvija, Das'ana etc.
33- Deva, Amara & its synonyms etc.
40- Narakā etc.
48- Jagatī etc.
49- Tāna, Vāyu etc.
1/2- Daḷa, Ardha etc.
1/4- Caraṇa, Pāda, Aṅghri etc.
3/4- Pādatraya, Vyaṅghri etc.
1/9- Navamalava etc.
1/10- Das'amalava etc.
1/63- Triṣaṣṭhibhāga etc[1].

Again in the middle of medieval India, we find some numeric words of Arabic origin. Some of them are as follows[2].

1. *For more vide, (1) Līlāvatī of Bhāskarācārya, Part-1, M.D.Pandit, p., 93 (2) Bhāratīya Prācīna Lipimālā, Ojha Gourishankar Hirachand, Munsiram Manoharlal, Newdelhi, 3rd Edition, November, 1971, p., 130 (3) S'rutabodhaḥ, Sashibhusan Mishra, Books and Books, Cuttack, 1st Edition, 2001, pp., 8-10.*
2. *Pāṇḍulipi Paṭhana Sahāyikā, pp.,111.*

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1- Ālifa
2- Ve
3- Jima
4- Dāla
5- He
6- Oyāo
7- Ye
8- He
9- Toyā
10- Īye
20- Kāf
30- Lām
40- Mīm
50- Nū
60- Osana
70- Āyena
80- Phe
90- Sāda
100-Kāf
200-Re
300-S'ina
400-Te
500-Se
600-Khe
700-Yāla
800-Yoyāda
900-Ye
1000-Gāyena

Sometimes directly by using numeric words the number is explained by traditional writers or scribes. The words *Eka*, *Dvi*, *Tri* et cetera are directly conveying numerals. Otherwise all these words are known as numeric words. The example of this is given in the context of Vāmāvarta method.

Again sometimes the scribe only mentions the name of the day, lunar day (tithi), half of the lunar day (pakṣa), position of the

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various *grahas*, year of regime of a particular king, year of an important event etc. So from the above information, we have to depend upon the almanac or history related to that period for decoding the date. Again sometimes we have to derive the date of a text on the basis of comparisons with other versions of the text or carefully studying the script or dating of the material on which it is written. The Amarakos'a and other kos'as are helpful to decode the date of manuscripts. In many South Indian manuscripts, date is decoded by Katapayadi system like, Kadinava, Tadinava, Padipancha and Yadyashta.

For calculating number there were two methods followed in ancient India. The first one is counted from right to left (Vāmāvarta) side for decoding the date and vice-versa i.e., left to right method (Dakṣināvarta)[1]. Left to right method is a well known technique. So it is clear & an example is needless. But for the benefit of our worthy reader an example of right to left (Vāmāvarta) method is given here. Here we should know that, the Vāmāvarta method is just opposite to Dakṣināvarta method. The example is as follows.

"Dve dve munindu udaye s'ākendumandātmajabhā-gadivase soumyecarāre 'pi ca"

Here according to the above given information in the colophon of a manuscript, the numer is,- 2 - (dve) - 2 (dve) - 7 (muni) - 1 (indu) S'āka (S'akābda). According to the popular maxim *"aṅkānāṃ vā-matah gatiḥ"* i.e., Vāmāvarta method the 2271 S'akābda will be 1722 S'akābda, and it will be 1800/1801 A.D. after adding 78/79 to it.

For decoding the dates, Bhāratiya Prācina Lipimālā (Gourishankar Hiralal Ojha), Pāṇḍulipivijñāna (Satyendra), Indian Epigraphy (D. C. Sircar) etc. may be consulted. Some prominent conversions are given below.

Kaliyuga Saṃvat (–) 3101 or 3100 = A.D.
S'rī Buddhābda (–) 543 or 544 = A.D.
Mahāvirābda (–) 526 or 527 = A.D.
Vīranirvāṇa Saṃvat (–) 527 or 526 = A.D.
Buddhanirvāṇa Saṃvat (–) 487 (?) = A.D.
Maurya Saṃvat (–) 320 (?) = A.D.
Selucid Saṃvat (–) 312 or 311 = A.D

1. *Pāṇḍulipi Paṭhana Sahāyikā, pp.,105-110)*

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Caitrādi Vikram Saṃvat (–) 57 or 56 = A.D.
S'aka Saṃvat/S'ālivāhana S'akābda (+) 78 or 79 = A.D.
Kalacuri Saṃvat (+) 248 or 249 = A.D.
Gupta Saṃvat (+) 319 or 320 = A.D.
Gāṅgeya Saṃvat (+) 570 (?) = A.D.
Hijirābda (+) 580 = A.D.
Tripurābda (+) 590 or 591 = A.D.
Dakṣiṇi Phasali San (+) 590 or 591 = A.D.
Uttari Phasali San (+) 592 or 593 = A.D.
Bilāyati San (+) 592 or 593 = A.D.
Amali San (+) 592 or 593 = A.D.
Baṅgāli San/Baṅgābda (+) 593 or 594 = A.D.
Dillīs'varābda (+) 593 or 594 = A.D.
Bhāskarābda (+) 593 or 594 = A.D.
Shahūr San (+) 599 or 600 = A.D.
Harṣa Saṃvat (+) 606 or 607 = A.D.
Bhāṭika Saṃvat (+) 625 or 626 = A.D.
Hizari San (+) 633 or 634 = A.D.
Magi San (+) 638 or 639 = A.D.
Mallābda (+) 696 or 697 = A.D.
Kollam Saṃvat (+) 824 or 825 = A.D.
Newar Saṃvat (+) 878 or 879 = A.D.
Nepāla Saṃvat (+) 880 or 881 = A.D.
(Utkaliya) Sana Sāla (+) 593 or 594 = A.D.
Chālukya Vikram Saṃvat (+) 1075 or 1076 = A.D.
S'āstrābda (+) 1099 or 2000 = A.D.
Siṁha Saṃvat (+) 1113 or 1114 = A.D.
Lakṣmaṇasena Saṃvat (+) 1118 or 1119 = A.D.
Grahacakrābda (+) 1298 or 1299 = A.D.
Puḍuvaippu Saṃvat (+) 1340 or 1341 = A.D.
Kapilendrābda (+) 1436 or 1437 = A.D.
S'aṅkarābda (+) 1449 or 1450 = A.D.
Nānakābda (+) 1469 or 1470 = A.D.
Caitanyābda (+) 1485 or 1486 = A.D.
Ilāhi San (+) 1555 or 1556 = A.D.

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Pālakābda (+) 1599or 1600 = A.D.
Rājyābhiṣeka Saṃvat (+) 1673 or 1674 – A.D.
Dānis'ābda (+) 1750 or 1751 = A.D.
Karaṇābda (+) 1869 or 1870 = A.D.
Svādhīnatābda 1947 or 1948 = A.D.

Here we should know that, if we want to convert the above mentioned eras into Christian era, then we have to add or deduct accordingly to the concerned era & then we will get Christian era. For example,-

S'aka Saṃvat 532 means, 532 +78/79 = 610/611 A.D.
Kaliyuga Saṃvat 4548 means 4548–3101/3100 =1447/1448 A.D.

Colophon :- The colophon is an important part of a manuscript. In some manuscripts we do not find any colophon. Sometimes it gives simple information and sometimes it gives ample reference regarding author, his genealogy, date, subject, place, patron, folio numbers etc. The Sanskrit terminology for this is *Puṣpikā*. According to Katre the Colophon is the tail piece of a manuscript or a section thereof, recording the ending of a section, part or the whole work itself[1]. The colophon is of two sorts according to its appearance. They are (1) the intercessor colophon & (2) the colophon at the end. Invariably, intermediary colophons are simple, mentioning only the title, the number & the name of the section concerned, except for the colophon to the first chapter/canto which is often full[2]. The intercessor colophons are deficient according to informations concerned. However in the pretermitting case of colophon page/folio at the end, this helps the manuscriptologist to find out some information from it. The second type of colophon normally comes at the end of manuscript having sometimes ample information i.e., sometimes it gives ample reference regarding author, his genealogy, date, subject, place, patron, folio numbers etc. or sometimes having normal information.

Beginning & Ending of the Manuscripts:- Generally Indian tradition begins each and every work with benediction. So according to this tradition, normally Indian manuscripts begin with the act of

1. *Introduction to Indian Textual Criticism, p., 91.*
2. *Introduction To Manuscriptology, p., 107.*

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praying for divine protection. In the beginning usually prayer to God or sometimes king etc. are seen. Especially in Odia palm-leaf manuscripts usually we find the sentence "S'rī .....likhyate/likhana" in the left middle/upper/lower portion of front side of the first folio. In between the above two words the title is generally written. Unremarkably the manuscripts end with a colophon. In this part we see sometimes reference regarding author, his genealogy, date, subject, place, patron, folio numbers etc. or sometimes having normal information. Apart from this mostly Odia manuscripts ends with panegyric sentence of Gajapati King. At the end the scribes apology for any known or unknown error and anathemas for larceny etc., were also written. After that *'S'ubhamastu'* etc. is generally written. Again in most of the Odia manuscripts we find *'....Sadājaye sampūrṇa'* at the end of the manuscripts & sometimes at the end of the chapters also. Along with this some auspicious signs are also marked at the end. Some samples are,-.

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Illustrations & Designing:- Palm-leaf manuscripts are having so many peculiarities. Manuscripts of different regions are having so many paintings, illustrations. Works on mathematics, astronomy, technical texts etc. contain some diagrams &c. One of the earliest paintings on palm-leaf is found in the manuscript of Niṣitha-Curṇi of 1100 A.D., deposited in Jain Bhandar, Patna, Bihar. In Odisha there are many painted or illustrated manuscripts found in many places and they are preserved in many repositories across the globe. The very thing that Oḍiā alphabets have no head marks like that of Bengali or Devanāgarī Script & for what they can safely be attributed to the long and continuous practice of writing on palm leaves. The stones of Koṇārka temple, Muktes'var temple, Rājārāṇi temple and other temples of Odisha, display the union of couple, the Amarus'ataka, the Gītagovinda palm-leaf manuscripts describe the moments of love etc. Here passion has been merely translated both in words and forms. The worthy artists of Oḍisā have shown their excellence in these miniature paintings in the palm-leaves. Unique in their style and forms, the worthy artists of Odisha constitute as significant part of the glorious Odishan tradition and are similar to the tradition of dance and sculpture. Besides floral designs, animal and bird motifs were used sometimes for the borders of palm leaf pages. Nature has been elegantly depicted in various ways in those folios of palm-leaf manuscripts. For example in Vaiṣṇava texts symbols like S'aṅkha (conch), Chakra (wheel) and Nāma (red mark on forehead) are drawn which are associated with Lord Viṣṇu. Similarly a manuscript of Rāmāyaṇa possesses the coronation picture of Lord Rāma on the cover. S'aiva texts are generally decorated with S'aivaliṅga as well as with sketches of the Nandī i.e., sacred bull of Lord S'iva. The features of the human figures as well as the flora and fauna are sharp and well proportioned and display the same precision and neatness, which one can find in the motifs drawn in the textiles in the typical Odishan tie and dye tradition. Women are usually represented with full blossoms and big bottoms and slender waists and are stylistically very close to the finely chiseled sculptures of Konark temple. Some illustrated, decorated & designed later age palm leaf manuscripts are at Ahmedabad. Some examples of Odishan & other illustrations on palm-leaves are as follows.

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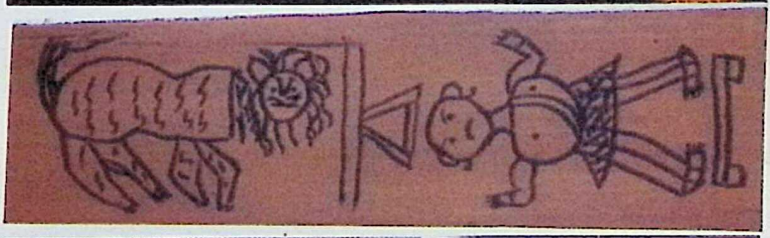

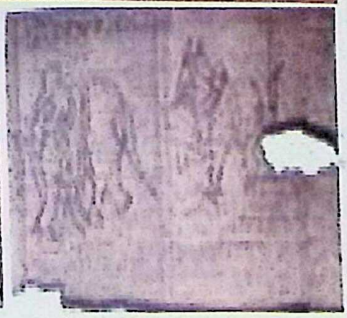

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Rarely palm-leaf manuscripts show any instance of decoration. A striking example is of the *Dhavala* manuscripts of Mudabidri, South Kanara District, Karnataka. Each margin of all the pages of manuscripts is decorated with patterns none of which is repeated twice. Each page of the manuscript of Kannada grammar in Sanskrit language, written in Malayalam Script, is written in a particular mode-waves; waves with sharp angles; thus giving the appearance of crosses, boxes and so on.[1]

Manuscript Preservation :- In ancient and medieval periods most of the manuscripts are stored in the temple or in the place of worship of the house. The stake or wooden planks were used for the storage of the palm leaf manuscripts. Some people were storing their manuscripts in the bamboo baskets. They were keeping storage area clean. Regarding the preservation system our tradition also throws some light in this regard. Prof. V. Raghavan (Manuscripts, Catalogues, Editions, bangalore, 1963, p.,12) quotes a stanza from manuscripts. That is-

sambhuṣyam sadāpatyavat,
parakarā samrakṣyaṃ ca sukṣetravat,
saṃs'odhyaṁ vraṇitāṅgavat pratidina,
vīkṣyaṃ ca sanmitravat;
babhyaṃbudhyavad as'lathaṃdṛḍhaguṇaih.,
smaryaṃ harer nāmavat,
naivam sīdati pustaṃ khal,
kadāpyetad gurūṇāṃ vacaḥ.

Here it is stated that, " The manuscript should be dressed as one's good offspring (is dressed), be guarded from mis-handling of others like a fertile land, be thoroughly cleaned everyday like a wounded limb, be visited (i.e., handled) everyday like a dear friend, be bound fast with a strong thread like a prisoner, be remembered always like the name of the lord; such a book gets never deteriorated. So say the masters."

Whatever it may be we all know that even under the best possible conditions, the physical preservation of manuscripts is a difficult task.

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1. *Introduction To Manuscriptology, p., 108.*

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As time passed, palm leaf manuscript became brittle and got easily broken more or less similarly as Sāṁchipat Manuscripts viz., loss of flexibility damages or losses near the margin, damages around the Central hole, breaking of the sheets into fragments and flaking of paint layer in case of illustrated manuscripts. Deterioration of palm leaves is due to various factors, which may be grouped as of four types.

A. Biological factors
B. Physical factors
C. Chemical factors
D. Human factors

(A) In tropical countries, biological agents cause great damage of palm leaves manuscripts. The most important biological organisms are fungi, bacteria, algae, yeast and protozoa. Insects such as worms (Gastralus Indicus), Cockroaches, Silverfish, Termites damage the manuscripts. Insects inflict heavy damage on palm leaves, probably much more than on paper.

(B) The physical deterioration is caused by light, heat, moisture, liquid, mishandling and neglect of proper storage. On account of these factors the manuscripts may become yellow and may get progressively brittle, breaking down by even the slightest touch.

(C) The chemical deterioration are also caused by chemical action like oxidation, hydrolysis, dust, pollution etc. It is very difficult to make a distinction between physical and chemical deterioration of palm leaf manuscripts. Light, heat and humidity have been included under physical deterioration.

(D)Some human factors are also caused for impairment of manuscripts. Amongst them artlessness/innocence, negligence, mishandling, neglect of proper storage, reaping with improper articles like scotch tape &c., writing with ink etc. are foremost. While cleaning, the leaves can be rubbed dry with cloth for cleansing the surface of written or illuminated folios, in most cases, it is damaged by handling. It is, therefore, necessary that the leaves should be always stored between two stiff boards, slightly larger in size than

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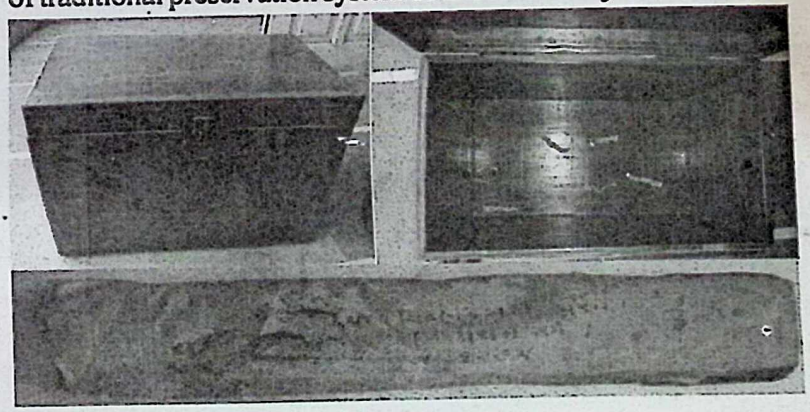
the leaves, as it was like custom in ancient times.

But at the same time the cultural heritage of our great India, in the form of manuscripts has to be conserved, preserved and documented. With this motivation, from very antediluvian times, preservation of manuscripts is done by indigenous methods like wrapping the manuscripts in silk cloth. Sometimes oil extracts of some natural products and chemicals such as, sandal wood powder, black pepper or its powder, clove oil, ghodabacha powder or root, emblic myrobalan powder, belleric myrobalan powder, vitex negundo leaves powder, neem leaves powder, cinamon oil powder, pipali powder etc. were kept beside the manuscripts for better protection. Again chemical treatment like, fumigation chambers and Thymol, Chloromate solution etc. are also used to protect the manuscripts.

Conservation Treatment :- Normally conservation system is done in three ways. They are (1) traditional repellent system, (2) natural insect repellent system and (3) chemical repellent system. They are as follows.

(1) *Traditional Repellent System*:- There are number of traditional measures used to avoid insect attack. For instance, manuscripts were often stored in kitchen lofts where smoke kept insects away; and the boards between which the folios were stored were made of a hard wood with insect resistant properties such as that of at the Neem tree. In India wrapping manuscripts in red or yellow cotton cloth was a common practice, to keep away insects. Some samples of traditional preservation system of this Jain Tatvajn̄ānas'ālā are,-



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In the above examples red coloured covered wooden box along with Ghodavacca root and red coloured cotton cloth cover for manuscripts are used for traditional manuscript preservation at Ahmedabad.

In West Odisha during the Nabānna Ceremony, they were cleaning all their manuscripts and the repository. At that time, all the palm leaf manuscripts were properly read and recited by the people. Till now we follow the above indigenous materials in the manuscripts storage to protect manuscripts from the damaging agents. Again traditionally in Odisha manuscripts are kept at the shade especially during the months of August. If fungus occurs it can be removed from the surface with a swab and ethanol while fumigation with thymol vapours is a common practice.

(2) *Natural Insect Repellent System*:- It has been common practice to keep a variety of insect repellent oils and herbs with the manuscripts. The bark, leaves, seed and wood of Margosa, the Neem tree (Azadirachta indica) have been used in India for millennia for their medicinal and insecticidal properties to conserve manuscripts. One report[1] mentions that the slightly sticky greenish yellow oil - produced by pressing the Neem seeds - loses its insecticidal and medicinal properties if refined. Most literature casually refers to the use of Neem, having taken its efficacy for granted. In the reporting of an experiment in P. K. Dutta, at the end it still remains unclear whether the insect free results were due to the oil or due to good house-keeping. Again some natural products such as, sandal wood powder, black pepper or its powder, clove oil, ghodabacha powder or root, emblic myrobalan powder, belleric myrobalan powder, vitex negundo leaves powder, neem leaves powder, cinamon oil powder, pipali powder etc. are used for this purpose.

In Sri Lanka, from dummela, the fossilised resin of the Hal tree, a black liquid known as 'resin oil' is distilled and used as an insect repellent. In Thailand, wood oil is used for the same purpose. A number of oils like citronella, lemon grass, clove, sandalwood,

1. *Dutta P.K., 'Use of Neem oil in conservation', Conservation of Cultural Property in India XVIII-XX, New Delhi (1985-87), pp., 98-100.*

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black pepper, palmarosa, gingili, dudu and artemisia[1] have been used in various regions[2].

(3) *Chemical repellent system* :- In modern chemical formulations insecticide can be used as a fumigant or in the form of a solution. For the use fumigants a fumigation chamber is need. It can be constructed of wood or steel with tight – setting doors. Naphthalene too became popular and still it is used in manuscript collections and libraries. Paradichloro benzene ($C_6H_4C1_2$, PDCB)/ and thymol /orthophenyl phenol etc. are used extensively as fumigant. The use of carbon tetrachloride ($CC1_4$) is also recorded. Carbon tetrachloride and trichloroethene ($CHCl=CCl_2$) in equal proportion has been used as a fumigant. In another case killoptera, a mixture of carbon tetrachloride ($CC1_4$) and ethylene dichloride, in a ratio of 1:3 was employed, 225 ml per m^3 for 24 to 26 hours, and the fumigation repeated after 21 days to eliminate larvae[3]. All of these chemicals are potentially hazardous and so these are used most casually. To import flexibility to the leaves oils of citronella is imparted temporarily. As anti-fungal agent camphor and eucalyptus oils were effective, while citronella and lemon grass oil has limited effect. The introduction of modern chemical formulations for the upkeep of the subcontinent's collections is expressed in a mid twentieth-century[4]. Again in some libraries, crude kerosene oil and liberal use of turpentine were employed to remove and prevent worms and insects from boring holes into manuscripts. It has been suggested that leaves should be cleaned with distilled warm or cold water with a cotton ball wrapped in fine cloth, additives like a non-ionic detergent, glycerine in water (1:10) or 0.2% sodium salt of orthophenyl phenol. So all the palm leaves manuscripts which are deteriorated must be

1. *Devi L.D., 'Experiment on the application of artemisia oil as insecticide and insect repellent in the Museum', Conservation of Cultural Property in India XXII, New Delhi, 1989, pp., 108-111.*
2. *For more see,- Palm Leaf manuscripts of the world: material, technology and conservation, Anupam Sah.*
3. *Palm Leaf manuscripts of the world: material, technology and conservation, Anupam Sah.*
4. *Bhattacharya B., 'Further Note on Palm Leaf Manuscripts', Indian Archives 1(4), New Delhi, 1947, p., 325.*

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conserved properly. Therefore the conservator must understand the nature of the material, as well as of the chemicals.

Cataloguing :- Cataloguing is the process of classifying and arranging objects in a particular order or in other words it is a list of objects in a particular organisation i.e., library or a manuscript repository &c. arranged according to a definite plan. Again cataloguing presupposes clssification. It is the first stage of research in manuscript studies. The *Anukramaṇikās* (indices) and *Nighaṇṭu* (etymology) give some idea of indexing and classification. The *Koṣas* (Metrical Dictionaries) has a system of classification of words in alphabetical order. The anthologies in Sanskrit literature provide different methods of subject wise classification. So these are the ancient forms of catalogues.

Manuscripts were the sole medium for the transmission of knowledge, and for this the house of every teacher was a veritable library of manuscripts. Manuscripts were collected by different rulers including the Mughal emperors, and religious institutions, including different monasteries (*Maṭhas*) of different sects and many Jain *bhaṇḍāras or jñānas'ālās*. The revered Jain munis of both sects i.e., *S'vetāmbara & Digambara* played a significant role in the area of collecting and preserving the manuscripts of various scriptures (s'āstras)—Jain, Brāhmaṇical and Buddhist. The credit of compiling the earliest known catalogue in India goes to the Jain community. So far as information found, the earliest catalogue of manuscripts was compiled under the title, *Brihattipanika*, as early as Vikrama Samvat 1440 (1383 A.D.) by a Jain monk, whose name is unfortunately not known. The *Brihattipanika*, covers some manuscripts in the collections of several places such as Patan, Cambey and Bharauch. It furnishes data of authors' names, period of writing and *grantha-parimāṇa* (the extent of each text). The manuscript of this catalogue is still preserved in the Shaninatha Bhandara. Next in line is the celebrated name of the monastic *Kavindrācārya* of Varanasi (*Kashi*), on whom the title of '*Sarvavidyānidhāna*' was conferred by the Mughal emperor Shah Jahan. Kavindracharya flourished in the 17th century and built up a considerable collection

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of manuscripts. He compiled his subject-wise classified catalogue of 2192 manuscripts between 1628 and 1688 A.D. Innumerable manuscripts on poetical literature were collected and preserved by the compilers of Sanskrit anthologies and their patrons, since at least the 9th century A.D. and this is well borne out by glancing through some of the published anthologies. This cataloging process is done in many ways i.e., as card form, book form and sheaf form by different institutions and individuals. Again manuscript catalog are normally done in two ways, i.e., simple catalogue & descriptive catalogue. In this way cataloguing was going on from very old time to till date. So many organisations are doing this noble job for disseminating the arena of wisdom. In this book simple catalogue of Odia and South Indian Manuscripts are given.

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1	32	201	-	-	-
2	163	889	-	-	-
3	331	1966	-	-	-
4	361	2267	-	-	-
5	243	1281	Paraṣ'ara Kṛṣi Pañjikā	Agiculture	-
6	40	247	Kṛṣi Paraṣ'ara	Agriculture	Kṛṣṇa Dāsa
7	217	1135	Kṛṣi Paraṣ'ara	Agriculture	Paraṣ'ara (?)
8	276	1471	Kṛṣi Paraṣ'ara	Agriculture	Paraṣ'ara (?)
9	327	1910	Kṛṣi Paraṣ'ara	Agriculture	Paraṣ'ara (?)
10	344	2075	Kṛṣi Paraṣ'ara	Agriculture	Paraṣ'ara (?)
11	347	2117	Kṛṣi Paraṣ'ara	Agriculture	Paraṣ'ara (?)
12	64	378	Kṛṣi Paraṣ'ara Pañji	Agriculture	Paraṣ'ara (?)
13	249	1327	Kṛṣi Vijñana	Agriculture	-
14	373	2454	Kṛṣikarma	Agriculture	-
15	181	970	Nutana Pañji	Almanac	-
16	287	1549	Pañjikā	Almanac	-
17	243	1277	Deula Tolā	Architecture	-
18	248	1301	Deula Tolā	Architecture	Sumana Dāsa
19	342	2053	Deula Tolā	Architecture	Balarama Dāsa
20	321	1842	Deula Tolā Juga Bandha	Architecture	Dāma Dāsa
21	321	1838	Vastus'āstra	Architecture	Bāuri Maharaṇā
22	166	901	Ganakāṣṭaka	Arithmetic	Divākara
23	167	909	Unknown	Arithmetic	-
24	367	2372	Unknown	Astrology	-
25	193	1028	Bhāskariyam	Astrology	Satānadācārya
26	23	147	Bhujabala Prabandha	Astrology	Bhoja Rāja
27	278	1484	Camatkaracintāmani	Astrology	-
28	287	1555	Grahajoga Mokṣādi Vidhi	Astrology	Nārāyaṇa Abidhāna
29	72	407	Jautiṣa Jātaka	Astrology	S'ukadeva
30	278	1487	Jyotiṣa Candrodaya	Astrology	Subi Nāyaka
31	334	1993	Kālacaritra	Astrology	-
32	320	1825	Karmavipāka	Astrology	Bīra Siṅgha
33	288	1559	Karmavipāka Nirṇaya	Astrology	Bīra Siṅgha
34	307	1714	Pañcaṅga Jyotiṣa	Astrology	-
35	268	1429	Sārasaṅ graha	Astrology	-
36	277	1482	Sārasaṅ graha	Astrology	-
37	289	1579	Sārasaṅ graha	Astrology	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	-	-	Blank Leaves	-	G
-	-	-	Blank Leaves	-	G
-	-	-	Blank Leaves	-	G
-	-	-	Blank Leaves	-	G
Sundara Dasa Babaji	O	C	Rules of husbandry	1834 S'akabda	G
Sumbha Dasa Baistamba	O	C	Rules of cultivation	-	G
-	O	C	Rules of farming	-	G
-	O	C	Rules of agriculture	-	G
Mani S'arma Parganiya	O	C	Rules of agriculture	-	G
-	O	C	Rules of farming	-	B
-	O	C	Rules of farming	-	G
Sujana	O	C	Rules of farming	-	G
-	O	C	Rules of farming	-	G
-	O	C	Rules of farming	-	G
-	O	C	Astrology & Odia calendar	1954 A.D.	G
-	O	C	Odia calendar	-	G
-	O	C	Construction technique of different temples	-	G
Mohana Devata	O	C	Temple Architecture	-	G
-	O	C	Temple Architecture. Mixed MSS	-	G
Dambarudhara Sutara	O	C	Temple Architecture	-	G
-	O	C	The discipline dealing with the principles of design and construction and ornamentation of temples & buildings.	-	B
-	O	C	Related to arithmetic	-	G
-	O	C	Formulas of of Pati Ganita	-	G
-	O	C	Incomplete, Broken Leaves	-	B
-	O,S	C	Hindu Astrology	-	G
-	O,S	C	Hindu Jyotisa S'astra		
-	O,S	C	Future forcasting	-	B
-	O	C	Remedies from planetary difficulties.	-	G
-	O	C	Odia Astrology.	-	G
Padmanabha	O,S	C	Hindu Astrology	-	G
-	O	C	Hindu Astrology	-	G
-	O,S	C	Hindu Astrology	-	G
-	O,S	C	Hindu Astrology	1982 A.D. (?)	G
-	O,S	C	Astrology according to Siddhanta Darpana	-	G
-	O,S	C	Jyotisa. Graha Vidhana &c.	-	G
Mohana Mis'ra	O,S	C	Here from pp. 154 to 157 Taraka Nimaya (Khandakavya, total 28 verses) ascribed to Kalidasa is mentioned.	1925 A.D.	G
-	O,S	C	Jyotisa. Graha Vidhana &c.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
38	354	2202	Sārasaṅgraha	Astrology	-
39	314	1772	Sarvārtha Cintāmaṇi	Astrology	-
40	29	182	Siddhānta Sāra	Astrology	Kīrti Nanda
41	276	1476	Śrī Jyotiṣa	Astrology	-
42	24	152	Śrī Jyotiṣa Kālādi Vidhāna	Astrology	-
43	35	219	Tatva Pradīpa	Astrology	-
44	216	1130	Unknown	Astrology	-
45	366	2331	Unknown	Astrology	-
46	289	1571	Saptaṅga Joga, -, Rāmāyaṇa	A, DL, P	-
47	216	1127	Jyotiṣa S'āstra, Batsa Caraṇa Saṅketa	A, DS	-
48	343	2064	Unknown	Astrology, Tantra	-
49	162	887	As'va S'āstra	As'va S'āstra	-
50	17	114	Arogya Cintāmaṇi	Ayurveda	-
51	356	2221	Bāgbhaṭṭa Baidya S'āstra	Ayurveda	Bāgbhaṭṭa
52	364	2297	Bāgbhaṭṭa Baidya S'āstra Kṛṣṇa Dāsa Ṭīkā	Ayurveda	Bāgbhaṭṭa (Text), Kṛṣṇa Dāsa(Com.)
53	78	437	Baidya Caraka S'āstra	Ayurveda	-
54	324	1880	Baidya Jīvana Ṭīkā Pradīpa	Ayurveda	Mādhava Kara
55	5	36	Baidya S'āstra	Ayurveda	-
56	13	97	Baidya S'āstra	Ayurveda	Kṛṣṇa Dāsa
57	23	149	Baidya S'āstra	Ayurveda	-
58	25	156	Baidya S'āstra	Ayurveda	-
59	32	199	Baidya S'āstra	Ayurveda	-
60	48	292	Baidya S'āstra	Ayurveda	-
61	64	375	Baidya S'āstra	Ayurveda	Mādhava Kara
62	68	386	Baidya S'āstra	Ayurveda	-
63	68	387	Baidya S'āstra	Ayurveda	-
64	73	414	Baidya S'āstra	Ayurveda	-
65	148	817	Baidya S'āstra	Ayurveda	Mādhava Kara
66	169	916	Baidya S'āstra	Ayurveda	-
67	181	969	Baidya S'āstra	Ayurveda	Kṛṣṇa Dāsa
68	181	971	Baidya S'āstra	Ayurveda	
69	188	1007	Baidya S'āstra	Ayurveda	Mādhava Kara
70	195	1048	Baidya S'āstra	Ayurveda	-
71	197	1060	Baidya S'āstra	Ayurveda	-
72	203	1081	Baidya S'āstra	Ayurveda	-
73	203	1082	Baidya S'āstra	Ayurveda	-
74	216	1134	Baidya S'āstra	Ayurveda	-
75	219	1147	Baidya S'āstra	Ayurveda	-
76	349	2147	Baidya S'āstra	Ayurveda	-
77	227	1182	Baidya S'āstra	Ayurveda	-
78	228	1186	Baidya S'āstra	Ayurveda	-
79	233	1216	Baidya S'āstra	Ayurveda	Mādhava Kara
80	237	1237	Baidya S'āstra	Ayurveda	-
81	240	1250	Baidya S'āstra	Ayurveda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O,S	O	Jyotisa, Graha Vidhana &c.	-	G
-	O,S	O	Jyotisa Grantha	-	G
-	O,S	O	Hindu Jyotisa	-	G
-	O	O	Jyotisa text	-	G
-	O,S	O	Hindu astrology	-	G
Karunakara Devata	O,S	O	Jyotisa Grantha	1989 Sala (?)	G
-	O	O	Jyotisa S'astra	-	G
-	O	O	Result of Zodiac	-	G
-	O	O	Mixed MSS	-	G
-	O	O	Incomplete	-	G
-	O	O	Mixed MSS. Jyotisa & Tantra	-	G
-	O,S	O	Text dealing with Horse. Ayurveda mixed MSS	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
Kas'i Dasa	O	O	Medicine (Bhesaja) treatment	-	G
Bhagavana Jyotisa	O	O	The science or study of drugs: their preparation and properties and uses and effects	-	B
-	O	O	Materia medica	-	B
-	O	O	Medicine (Bhesaja) treatment	-	B
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	B
-	O	O	Medicine (Bhesaja) treatment	-	B
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Materia medica	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Materia medica	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Materia medica mixed with Odia religious text.	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O,S	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Materia medica. Brahmanda Kala Jñana	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G
-	O	O	Medicine (Bhesaja) treatment	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
82	242	1265	Baidya S'astra	Ayurveda	-
83	243	1279	Baidya S'astra	Ayurveda	Krsna Dasia
84	243	1280	Baidya S'astra	Ayurveda	Krsna Dasa
85	248	1304	Baidya S'astra	Ayurveda	-
86	249	1322	Baidya S'astra	Ayurveda	-
87	249	1323	Baidya S'astra	Ayurveda	-
88	249	1330	Baidya S'astra	Ayurveda	-
89	249	1331	Baidya S'astra	Ayurveda	-
90	250	1338	Baidya S'astra	Ayurveda	Madhava Kara
91	251	1343	Baidya S'astra	Ayurveda	-
92	258	1370	Baidya S'astra	Ayurveda	-
93	373	2467	Baidya S'astra	Ayurveda	Ayurveda -
94	260	1384	Baidya S'astra	Ayurveda	-
95	261	1387	Baidya S'astra	Ayurveda	Krsna Dasa
96	261	1392	Baidya S'astra	Ayurveda	-
97	263	1400	Baidya S'astra	Ayurveda	-
98	263	1401	Baidya S'astra	Ayurveda	-
99	263	1402	Baidya S'astra	Ayurveda	-
100	267	1421	Baidya S'astra	Ayurveda	-
101	269	1434	Baidya S'astra	Ayurveda	-
102	270	1442	Baidya S'astra	Ayurveda	Krsna Dasa
103	270	1446	Baidya S'astra	Ayurveda	-
104	271	1450	Baidya S'astra	Ayurveda	-
105	273	1459	Baidya S'astra	Ayurveda	-
106	276	1477	Baidya S'astra	Ayurveda	-
107	277	1481	Baidya S'astra	Ayurveda	Krsna Dasa
108	285	1525	Baidya S'astra	Ayurveda	-
109	286	1536	Baidya S'astra	Ayurveda	-
110	286	1539	Baidya S'astra	Ayurveda	Rahasa Nanda
111	287	1556	Baidya S'astra	Ayurveda	Madhava Kara
112	289	1573	Baidya S'astra	Ayurveda	-
113	289	1575	Baidya S'astra	Ayurveda	-
114	289	1578	Baidya S'astra	Ayurveda	-
115	290	1583	Baidya S'astra	Ayurveda	Madhava Kara
116	290	1586	Baidya S'astra	Ayurveda	-
117	290	1589	Baidya S'astra	Ayurveda	-
118	292	1606	Baidya S'astra	Ayurveda	-
119	292	1610	Baidya S'astra	Ayurveda	-
120	295	1631	Baidya S'astra	Ayurveda	-
121	303	1693	Baidya S'astra	Ayurveda	-
122	303	1696	Baidya S'astra	Ayurveda	-
123	305	1704	Baidya S'astra	Ayurveda	-
124	306	1710	Baidya S'astra	Ayurveda	-
125	307	1715	Baidya S'astra	Ayurveda	-
126	308	1722	Baidya S'astra	Ayurveda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Śrīkṛṣṇa Dāsa	O	C	Medicine (Bheṣaja) treatment.	-	B
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O,S	C	Medicine (Bheṣaja) treatment. Nāḍi Parikṣā	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O,S	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
Rāma Dāsa	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O,S	C	Medicine (Bheṣaja) treatment.	-	G
-	O,S	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
Sudāma Dāsa	O	C	Medicine (Bheṣaja) treatment. Mixed MSS	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment. Mixed MSS	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	B
-	O	C	Roga Nidāna (Diagnosis) S'āstra	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O,S	C	Medicine (Bheṣaja) treatment	-	G
Rāhasa Nanda	O	C	Nāḍi Sodhana etc.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Roga Nidāna (Diagnosis) S'āstra	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O,S	C	Medicine (Bheṣaja) treatment	-	G
-	O	C	Roga Nidāna (Diagnosis) S'āstra	-	G
-	O,S	C	Medicine (Bheṣaja) treatment.	-	B
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Roga Nidāna (Diagnosis) S'āstra	-	B
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O,S	C	Medicine (Bheṣaja) treatment	-	G
-	O	C	Medicine (Bheṣaja) treatment. Mixed MSS	-	G
-	O	C	Female diseases etc. Medicine treatment	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Medicine (Bheṣaja) treatment.	-	G
-	O	C	Roga Nidāna (Diagnosis) S'āstra	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
127	309	1725	Baidya S'astra	Ayurveda	-
128	317	1806	Baidya S'astra	Ayurveda	-
129	322	1849	Baidya S'astra	Ayurveda	-
130	322	1860	Baidya S'astra	Ayurveda	Krsna Dasa
131	323	1870	Baidya S'astra	Ayurveda	Madhava Kara
132	326	1904	Baidya S'astra	Ayurveda	-
133	327	1907	Baidya S'astra	Ayurveda	-
134	327	1916	Baidya S'astra	Ayurveda	-
135	329	1941	Baidya S'astra	Ayurveda	Sakara Baidya
136	330	1946	Baidya S'astra	Ayurveda	As'wini Kumara (?)
137	334	1996	Baidya S'astra	Ayurveda	Krsna Dasa
138	336	2012	Baidya S'astra	Ayurveda	-
139	336	2013	Baidya S'astra	Ayurveda	-
140	337	2017	Baidya S'astra	Ayurveda	-
141	340	2041	Baidya S'astra	Ayurveda	Madhava Kara
142	341	2044	Baidya S'astra	Ayurveda	-
143	341	2045	Baidya S'astra	Ayurveda	-
144	342	2052	Baidya S'astra	Ayurveda	-
145	342	2055	Baidya S'astra	Ayurveda	-
146	343	2060	Baidya S'astra	Ayurveda	Madhava Kara
147	343	2061	Baidya S'astra	Ayurveda	Krsna Dasa
148	344	2068	Baidya S'astra	Ayurveda	Madhava Kara
149	345	2083	Baidya S'astra	Ayurveda	-
150	346	2092	Baidya S'astra	Ayurveda	-
151	347	2097	Baidya S'astra	Ayurveda	-
152	352	2178	Baidya S'astra	Ayurveda	-
153	353	2190	Baidya S'astra	Ayurveda	-
154	353	2192	Baidya S'astra	Ayurveda	Madhava Kara
155	356	2217	Baidya S'astra	Ayurveda	Madhava Kara
156	361	2273	Baidya S'astra	Ayurveda	Madhava Kara
157	367	2350	Baidya S'astra	Ayurveda	-
158	259	1377	Brahmanda Kala Jnana (?)	Ayurveda	-
159	75	422	Brahmanda Kala Jnana	Ayurveda	-
160	167	906	Brhat Bangasena Baidya S'astra	Ayurveda	-
161	14	102	Cikitsa Manjari	Ayurveda	Gopinatha Sadangi
162	186	988	Cikitsa Manjari	Ayurveda	Gopinatha Sadangi
163	364	2296	Cikitsa Manjari	Ayurveda	Gopinatha Sadangi
164	365	2307	Cikitsa Manjari	Ayurveda	Gopinatha Sadangi
165	355	2208	Cikitsa Manjari	Ayurveda	Gopinatha Sadangi
166	289	1577	Cikitsa Manjari	Ayurveda	Gopinatha Sadangi
167	302	1683	Cikitsa Manjari	Ayurveda	Gopinatha Sadangi
168	331	1968	Cikitsa Panjika	Ayurveda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O,S	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
Dwarika Mis'ra & Lokanatha Mis'ra	O	C	Medicine (Bhesaja) treatment.	Sala 1953	G
Banka Bihari Dasa	O	C	Medicine treatment for snake bite etc.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
Bairagya Nanda Dasa	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
Sankara Ratha	O,S	C	Medicine (Bhesaja) treatment.	Mukunda Deva 5 Anka	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment. with Index	-	B
-	O,S	C	Medicine (Bhesaja) treatment.	-	G
-	O,S	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment. Mixed MSS	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O,S	C	Medicine (Bhesaja) treatment.	29/01/1912	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
Natavara Padhi	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O,S	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
Kalikara Baistamba	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Materia medica	-	B
-	O	C	Materia medica	-	G
Satyananda Dasa Pujari Baistamba	OC	C	Materia medica.	Mukunda Deva 14 Anka	G
-	O	C	Materia medica. Incomplete	-	B
Balabhadra Mis'ra	O	C	Materia medica.	Divya Singha Maharaja Vijaya Anka	G
-	O,S	C	Medicine (Bhesaja) treatment.	-	B
Pariksita Baikari	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
169	288	1567	Cikitsamava	Ayurveda	-
170	305	1703	Cikitsamava	Ayurveda	-
171	338	2028	Dhanvantari Baidya S'astra	Ayurveda	Dhanvantari (?)
172	57	348	Dhanvantri Baidya S'astra	Ayurveda	Dhanvantari (?)
173	41	250	(Brahmanda) Kala Jñana (?)	Ayurveda	Dinakrsna Dasa
174	130	718	Mahadevankara Mahausadhi Mantra	Ayurveda	Mahadeva (?)
175	164	893	Mangala Devata Vanausadhi, Gandhagiri Parvatausadhi	Ayurveda	Mangala Devata, Gandha Giri (?)
176	13	91	Mantrausadhi	Ayurveda	-
177	32	197	Mantrausadhi	Ayurveda	-
178	62	370	Mantrausadhi	Ayurveda	-
179	373	2469	Mantrausadhi	Ayurveda	-
180	23	150	Mantrausadhi Mantra	Ayurveda	S'ri Manga Deva
181	286	1543	Mrtyusañjivani Rasakamadhenu	Ayurveda	-
182	232	1208	Rahasya Mañjari	Ayurveda	-
183	286	1542	Rahasya Mañjari	Ayurveda	-
184	258	1369	Rasaratnakara	Ayurveda	-
185	317	1800	Roga Nidana	Ayurveda	-
186	247	1297	Roganidana S'astra	Ayurveda	-
187	323	1871	Sadananda Balabodhini	Ayurveda	-
188	35	213	Saja Buli	Ayurveda	-
189	75	421	Sthavira Sindhu	Ayurveda	-
190	35	215	Tantrika Ausadhi	Ayurveda	-
191	260	1385	Vaidya Jivana	Ayurveda	Lalimba Raja
192	29	183	Vanausadhi	Ayurveda	-
193	367	2341	Madhu Kara Grantha, Kalki Bhagavata	Ayurveda Odia Religious Text	Sanyasa Madhusudana Jñanasindhu Dasa
194	249	1335	Baidyas'astra, Karmakanda	Ayurveda,Karmakanda	-
195	367	2342	Baidyas'astra, Karmakanda	Ayurveda,Karmakanda	-
196	275	1466	Baidyas'astra, -	Ayurveda, Tantra	-
197	270	1441	Baidyas'astra, Vastus'astra	Ayurveda Architecture	Madhava Kara Bauri Maharana
198	376	2485	Baidyas'astra, Mahadevata	Ayurveda,Karmakanda	Krsna Mis'ra, -
199	12	89	Mantrika Cikitsa, Pingalabhair-avokta S'aivaprasada Pratistha	Ayurveda, Karmakanda	-, Pingala Bhairava
200	292	1618	Baidyas'astra,Govardhana Jata	Ayurveda, Kavya	--
201	59	359	Vanausadhi S'astra, Madhu Mangala, Jatra Mangala	Ayurveda Kavya	Balarama Dasa,Raghunatha Dasa, Purandara Dasa
202	15	105	Baidyas'astra, Tala-mrdanga S'astra	Ayurveda, Music	--
203	78	433	Cintamani Baidyas'astra,Roga Nidana, Sudus'avrata, Jiuntiavrata Katha	Ayurveda Pañcali	Cintamani, -, -, -
204	370	2422	Baidyas'astra,Mohamudgara,Sankatanas'ana Stotra, Revati Astaka	Ayurveda, Philosophy, Hindu Orisons	Babana Baidya, S'ankaracarya, Narada,-
205	331	1965	Baidyas'astra, Srimad Bhagavata	Ayurveda, Purana	-, Jagannatha Dasa
206	357	2229	Baidyas'astra, Unknown	Ayurveda, Purana	--

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Medicine (Bhesaja) treatment.	-	G
-	O	C	Mixed MSS	-	G
Bikha Bhoi	O	C	Materia medica.	-	G
-	O	C	Tantric medicine	-	G
-	O	C	Mix MSS. Mantrik and Herbal Medicine	-	B
-	O	C	Mantric Medicine	-	G
-	O	C	Mantric Medicine	-	G
-	O	C	Mantric Medicine	-	G
-	O	C	Mantric Medicine	-	G
-	O	C	Mantric Medicine	-	G
-	O	C	Medicinal (Bhesaja) & Mantric treatment	-	G
-	O	C	Medicinal (Bhesaja) & Mantric treatment	-	G
Arakhita Damodara	O	C	Medicinal (Bhesaja) & Mantric treatment	-	B
-	O	C	Medicinal (Bhesaja) treatment	-	G
-	O	C	Medicinal (Bhesaja) treatment	-	G
-	O	C	Mantric Medicine	-	G
Vaisnava Vis'ala	O	C	Medicine (Bhesaja) treatment	-	G
-	O	C	Medicine (Bhesaja) treatment	-	B
Satyananda Dasa	O	C	Medicine (Bhesaja) treatment	-	G
-	O	C	Mantric Medicine	-	G
-	S,O	C	Causes & remedies of diseases.	-	G
-	O	C	Officinal treatment for snake bite etc.	-	G
-	O	C	Mixed Mss.Incomplete. Materia medica.	-	G
-	O,S	C	Medicine treatment & Hindu rituals.	-	G
-	O,S	C	Medicine treatment & Hindu rituals.	-	G
-	O	C	Bhesaja treatment & mixed with Tantra	-	G
-	O	C	Bhesaja treatment & rules of architecture	-	G
-,Mohana Mis'ra	O,S	C	Materia medica. Hindu rituals	1929 A.D.	G
-	O,S	C	Mix MSS. Mantrik Medicine & Rituals.	-	G
-	O	C	Mixed MSS	-	G
Ratana Sahu	O	C	Incomplete	-	G
-	O	C	Mixed Mss	-	G
-	O,S	C	Materia medica. Diagnosis. Religious text recited at the time of a particular worship	-	G
-	O	C	Mixed MSS. Medicinal (Bhesaja) treatment. Philosophy of life. Paean of Deities. Incomplete	-	G
-	O	C	Medicine treatment & Ekadas'a Skandha	-	B
-	O,S	C	Medicine treatment. Related to Ramayana	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
207	108	598	Baidya S'astra, Garedi, S'ri Laksmi Suanga	Ayurveda, Tantra, Devotional Scripture	- -
208	350	2148	Upendra Sara Sangraha Lekhana	Chemistry	Upendra (?)
209	78	436	Basanta Rasa	Devotional Literature	-
210	78	434	Cari Kunja Bhakti Rasa	Devotional literature	Caitanya Dasa
211	354	2196	Dana Dharma	Devotional Literature	Raja Krsna Singha
212	14	100	Gaura Candra Vairagya Lila	Devotional Literature	Candi Dasa
213	369	2400	Gopi Bhasa	Devotional Literature	-
214	72	401	Gopi Bhava	Devotional Literature	-
215	365	2311	Govinda Lila Sudhamrta	Devotional Literature	-
216	189	1011	Krsna Lila	Devotional Literature	Goura Carana
217	342	2057	Kunja Rasa	Devotional Literature	Caitnaya Dasa
218	130	716	Nama Basa	Devotional Literature	Candi Dasa
219	234	1223	Panca Rahasa	Devotional Literature	-
220	320	1819	Premapancamrta	Devotional Literature	-
221	367	2371	Radha-Krsna Keli Rasa	Devotional Literature	Narayana Dasa
222	344	2071	Radha-Krsna Lila	Devotional Literature	Krsna Dasa
223	347	2116	Radha-Krsna Lilamrta, Ajnana Premasagara	Devotional Literature Devotional Literature	Baistamba Gosain Baistamba Gosain
224	298	1664	Radha-Krsna Viharastakala	Devotional Literature	-
225	66	381	Rahasa	Devotional Literature	Vanamali Dasa
226	333	1991	Rahasa	Devotional Literature	
227	297	1646	Rahasya Pancadhyayi	Devotional Literature	-
228	323	1863	Rama Rasamrta	Devotional Literature	-
229	323	1864	Rama Rasamrta	Devotional Literature	- -
230	239	1247	Ramalila	Devotional Literature	Is'wara Dasa
231	248	1306	Ramalila	Devotional Literature	-
232	251	1340	Ramalila	Devotional Literature	-
233	253	1352	Ramalila	Devotional Literature	-
234	257	1367	Ramalila	Devotional Literature	-
235	278	1488	Ramalila	Devotional Literature	Is'wara Dasa
236	288	1562	Ramalila	Devotional Literature	-
237	297	1648	Ramalila	Devotional Literature	-
238	315	1781	Ramalila	Devotional Literature	-
239	320	1822	Ramalila	Devotional Literature	-
240	323	1867	Ramalila	Devotional Literature	Is'wara Dasa
241	329	1933	Ramalila	Devotional Literature	Arjuna Baikara
242	332	1975	Ramalila	Devotional Literature	Subi Nayaka
243	340	2040	Ramalila	Devotional Literature	-
244	343	2063	Ramalila	Devotional Literature	-
245	344	2078	Ramalila	Devotional Literature	Is'wara Dasa
246	349	2138	Ramalila	Devotional Literature	Is'wara Dasa
247	350	2152	Ramalila	Devotional Literature	-
248	355	2204	Ramalila	Devotional Literature	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Mixed MSS. Medicine (Bhesaja) treatment. Tantric applications, Religious text.	-	G
-	O	C	Rasayana S'astra	-	G
-	O,S	C	Text related to Bhagavata	-	G
-	O	C	Odia devotional literature	-	G
Ghanas'yama Mahapatra	O	C	Merits of donation	Sakabdamatra	G
-	O,B	C	Odia Devotional Literature	-	B
-	O	C	Devotional literature related to Bhagavata.	-	G
Jagabandhu Pani	O	C	Devotional literature related to Bhagavata.	-	G
-	O	C	Odia devotional literature	-	G
-	O	C	Related to Odia Bhagavata.	-	G
-	O	C	Radha-Krsna Lila	-	G
-	O	C	Related to spiritual theory	-	B
-	O	C	Devotional Literature related to Bhagavata	-	G
-	O	C	Related to Bhagavata. Mixed MSS	-	B
-	O	C	Odia devotional literature related to Bhagavata	-	G
-	O	C	Odia devotional literature related to Bhagavata	-	B
-	O	C	Odia devotional literature related to Bhagavata	-	G
-	O	C	Religious. Related to Bhagavata (Vatsalya)	-	G
-	O	C	Dvitiya Khanda	-	G
-	O	C	Related to Krsna Lila of Bhagavata	-	G
-	O	C	Odia devotional literature	-	G
-	O	C	Religious literature. Sundara Kanda	-	G
Mahadeva Mis'ra	O	C	Devotional literature related to Ramayana	Divya Singadeva 21 Anka	G
-	O	C	Devotional literature. Sundara Kanda	-	G
-	O	C	Devotional literature. Sundara Kanda	-	G
-	O	C	Devotional literature. Adi Kanda	-	G
Bamana Nanda Sarma	O	C	Devotional literature related to Ramayana	1842 Sakabda	G
Bamana Nanda Sarma	O	C	Kiskindha Kanda	-	G
-	O	C	Devotional literature related to Ramayana	-	G
Mohana Mis'ra	O	C	Devotional literature related to Ramayana	1924 A.D.	G
-	O	C	Devotional literature. Ayodhya Kanda	-	G
-	O	C	Devotional literature. Yuddha Kanda	-	G
-	O	C	Devotional literature related to Ramayana	-	G
-	O	C	Devotional literature related to Ramayana	-	G
-	O	C	Devotional literature. Aranya Kanda	-	G
Atmarama Gauntia	O	C	Devotional literature. Aranya Kanda	14/9/1899	B
Is'wara Dvija	O	C	Devotional literature. Sundara Kanda	-	G
-	O	C	Devotional literature. Sundara Kanda	-	G
Is'wara Dasa	O	C	Devotional literature. Ayodhya Kanda	-	G
Karttika Sethi	O	C	Devotional literature related to Ramayana	Mukunda Deva 43 Anka	G
O	O	C	Devotional literature. Sundara Kanda	-	G
Dinabandhu Ihisingha	O	C	Devotional literature related to Ramayana	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
249	316	1789	Rāmalilāmṛta	Devotional Literature	-
250	206	1092	Rāmānanda S'āstra	Devotional Literature	Dhobāi
251	361	2274	Rāmalilā Candravatī	Devotional Literature	Dāmodara Vipra
252	329	1942	Rāsa Kridā	Devotional Literature	-
253	274	1460	Rāsakallola	Devotional Literature	Dinakrsna Dāsa
254	373	2460	Rasamañjari	Devotional Literature	-
255	355	2213	Rātri Ananta Kāla Lilā Varnana,	Devotional Literature	Srī Kirttania
			Prabhāta Kāla Lilā Varnana...etc	Devotional Literature	Srī Kirttania
256	292	1617	Samkirttana Sandhi Yātrā Lilā	Devotional Literature	-
257	208	1102	Sāra Sangraha	Devotional Literature	-
258	378	2499	Sāra Sangraha	Devotional Literature	-
259	308	1717	Sarata Rāsa	Devotional Literature	-
260	163	888	Srīkrsna Lilā	Devotional Literature	-
261	289	1581	Unknown	Devotional Literature	Caitanya Dāsa
262	343	2065	Unknown	Devotional Literature	Maheswara Bhoi
263	328	1918	Virata Gitā	Devotional Literature	-
264	313	1766	Samsārabodha,Sarvamangalā Stuti	DL, Hindu Orison	- -
265	291	1600	Rāmalilā, S'rimad Bhāgavata	DL, Purāna	-, Jagannātha Dāsa
266	374	2473	Rāmalilā,	Devotional Literature	Iswara Dāsa,
			S'rimad Bhāgavata	Purāna	Jagannatha Dāsa
267	16	109	Adhyatma Gitā	Devotional Scripture	Balarāma Dāsa
268	377	2491	Baicandra Gitā	Devotional Scripture	Gadādhara Dāsa
269	214	1123	Bhagavad Gitā	Devotional Scripture	Krsna Singha
270	219	1146	Bhagavad Gitā	Devotional Scripture	-
271	348	2137	Bhagavad Gitā Namayajña (?)	Devotional Scripture	-
272	367	2360	Bhakti Ratnamala Prabandha	Devotional Scripture	Nilāmbara Dāsa
273	377	2489	Brahma Nirūpana	Devotional Scripture	Bhima Dāsa
274	317	1802	Brahmabodha	Devotional Scripture	-
275	301	1680	Brahma Gitā	Devotional Scripture	Balarāma Dāsa
276	233	1217	Brahma Gitā, Brahmānda Bhugola	Devotional Scripture	Balarāma Dāsa
277	227	1177	Brahmānda Bhugola	Devotional Scripture	Balarāma Dāsa
278	242	1266	Brahmānda Bhugola	Devotional Scripture	Balarāma Dāsa
279	258	1374	Brahmānda Bhugola	Devotional Scripture	Balarāma Dāsa
280	289	1572	Brahmānda Bhugola	Devotional Scripture	Balarāma Dāsa
281	321	1833	Brahmānda Bhugola	Devotional Scripture	Balarāma Dāsa
282	366	2326	Brahmānda Bhugola	Devotional Scripture	Balarāma Dāsa
283	231	1195	Brahmānda Bhugola Gitā	Devotional Scripture	Jagannātha Dāsa
284	185	982	Brahmānda Bhugola, Virata Gitā	Devotional Scripture	Balarāma Dāsa
285	60	364	Candra Singha Gitā,	Devotional Scripture	Candra Mangariyā,
			Candra Tatsingha Gitā	Devotional Scripture	Candra Gauntia
286	375	2476	Chatis'a Gupta Gitā	Devotional Scripture	Balarāma Dāsa
287	288	1560	Dārdhyata Bhakti	Devotional Scripture	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Ayodhya Kānda	1955 A.D.	G
-	O	C	Odia religious text related to Rādha	-	G
-	O	C	Religious literature related to Rāmāyana	-	G
-	O	C	Devotional literature related to Bhagavata	-	G
-	O	C	Odia Devotional Literature	1956 A.D.	G
-	O	C	Odia devotional literature	-	B
-	O,B	C	Devotional Literature related to Krsna Līlā	-	G
Mgāuṇi Mis'ra	O	C	Religious literature for performing Saṁkīrtana	-	G
-	O,S	C	Odia devotional literature	-	G
-	O,S	C	Odia devotional literature	-	G
-	O	C	Devotional literature related to Bhāgavata	-	G
-	O	C	Odia Devotional Literature	-	G
-	O	C	Odia Devotional Literature	-	G
-	O	C	Love of Rāma & Sītā	-	G
-	O	C	Odia Devotional Literature	-	G
-	O	C	DL & Hindu Eulogy of Goddess Maṅgalā	-	B
-	O	C	Ādya Kānda, Das'ama Skandha	-	G
-	O	C	Related to Rāmāyana. Aṣṭama Skandha	-	B
-	O	C	Odia religious text.	-	G
Candra Badhei	O	C	Odia Devotional Literature	-	G
-	O	C	Part of Mahābharata. Mixed	-	G
-	O	C	Part of Mahābharata.	-	G
-	O	C	Odia religious text related to Gītā	-	B
-	O	C	Part of Padma Purāna	-	G
-	O	C	Odia devotional scripture	-	G
-	O	C	Religious Text	-	G
-	O	C	Religious Text	-	G
-	O	C	Odia religious Text	-	G
Araksita Sundara Mahāpatra	O	C	Religious Text	-	G
Padmanābha Puri Gosāñ	O	C	Religious Text	1947 A.D.	B
-	O	C	Religious Text	-	G
-	O	C	Religious Text	-	G
Rāma Mis'ra	O	C	Religious Text	Virasingha Deva 32 Anka	B
Amṛta Mājhi	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	B
Gangādhara Karaṇa Paṭṭanāyaka	O	C	Odia religious text	....42 Sāla	G
-	O,S	C	Religious text. Piṇḍa Brahmāṇḍa Tatva &c.	-	G
Dāmodara	O	C	Odia devotional scripture	-	G
-	O	C	Religious literature	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
288	290	1590	Dardhyata Bhakti	Devotional Scripture	-
289	297	1649	Dardhyata Bhakti	Devotional Scripture	Dinabandhu Dasa
290	333	1985	Dardhyata Bhakti	Devotional Scripture	Rama Dasa
291	369	2394	Dardhyata Bhakti	Devotional Scripture	Laksmana Suta (?)
292	348	2132	Dardhyata Bhakti Amrta	Devotional Scripture	S'rinivasa Dasa
293	76	424	Dardhyata Bhakti Rasamrta	Devotional Scripture	Balarama Dasa
294	189	1015	Dardhyata Bhakti Rasamrta	Devotional Scripture	Dina Rama Dasa
295	325	1887	Dardhyata Bhakti Rasamrta	Devotional Scripture	Rama Dasa
296	335	2005	Dardhyata Bhakti Rasamrta	Devotional Scripture	Rama Dasa
297	350	2154	Dardhyata Bhakti Rasamrta	Devotional Scripture	Rama Dasa
298	355	2209	Dardhyata Bhakti Rasamrta	Devotional Scripture	Rama Dasa
299	355	2214	Dardhyata Bhakti Rasamrta	Devotional Scripture	Rama Dasa
300	357	2231	Dardhyata Bhakti Rasamrta, Brahmanda Bhugola	Devotional Scripture	Rama Dasa Balarama Dasa
301	354	2197	Dardhyata Bhaktirasa	Devotional Scripture	Rama Dasa
302	289	1574	Gita	Devotional Scripture	-
303	309	1723	Gita	Devotional Scripture	Balarama Dasa
304	299	1669	Gopi Bhasa	Devotional Scripture	-
305	286	1532	Gopi Bhasa, Kamalavara Cautis'a	Devotional Scripture	-
306	5	38	Govinda Candra	Devotional Scripture	Yas'ovanta Dasa
307	219	1148	Govinda Candra	Devotional Scripture	Yas'ovanta Dasa
308	248	1309	Govinda Candra	Devotional Scripture	Yas'ovanta Dasa
309	363	2293	Govinda Candra	Devotional Scripture	Yas'ovanta Dasa
310	367	2362	Govinda Candra	Devotional Scripture	Yas'ovanta Dasa
311	367	2368	Govinda Candra	Devotional Scripture	Yas'ovanta Dasa
312	372	2451	Govinda Candra	Devotional Scripture	Yas'ovanta Dasa
313	347	2126	Govinda Chandra Datta	Devotional Scripture	-
314	248	1315	Gupta Bhagavata	Devotional Scripture	-
315	234	1225	Gupta Gita	Devotional Scripture	Balarama Dasa
316	269	1436	Gupta Gita	Devotional Scripture	Balarama Dasa
317	306	1706	Gupta Gita	Devotional Scripture	Balarama Dasa
318	321	1829	Gupta Gita	Devotional Scripture	Balarama Dasa
319	301	1676	Jñana Vairagya Lekhana	Devotional Scripture	-
320	287	1550	Jñanasambada Gita	Devotional Scripture	-
321	306	1707	Jñanavedamarakos'a	Devotional Scripture	-
322	268	1430	Haribhakti Ratnamala	Devotional Scripture	-
323	305	1701	Haribhakti Ratnavali	Devotional Scripture	Uttama Dasa
324	312	1754	Haribhakti Vilasa, Caitanya Caritamrta	Devotional Scripture	Krsna Dasa, -
325	333	1984	Hata Vasa (S'arada Rasa)	Devotional Scripture	Jagannatha Dasa
326	16	112	Krsna Lila Rahasa, Sabari Lila	Devotional Scripture	- -
327	354	2199	Manas'iksa	Devotional Scripture	Bhagavata Dasa
328	262	1398	Moksa Mahatmya	Devotional Scripture	-
329	258	1372	Nama Nimaya (S'ri Virata Gita)	Devotional Scripture	Rama Dasa
330	29	184	Nama Ratna Gita	Devotional Scripture	Krsna Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Religious literature	-	B
-	O	C	Religious literature	-	G
-	O	C	Religious literature with mixed MSS	-	G
Kapiles'wara Dasa	O	C	Odia devotional scripture	Samvat 1958	G
Nidhi S'atapathi	O	C	Odia religious literature	1963 Samvat	G
Dhadi Sahu	O	C	Odia devotional scripture	-	G
Kanha Pradhana	O	C	Odia devotional scripture	Samvat 1954 Sala	G
-	O	C	Incomplete. Mixed Jyotisa MSS	-	G
-	O	C	Religious literature. Incomplete	-	G
-	O	C	Religious literature	-	G
Candra Tripathi	O	C	Religious literature	Birakis'ora Deva 42 Anka	G
-	O	C	Religious literature	-	G
-	O	C	Religious literature	-	G
-	O	C	Religious literature	-	G
-	O	C	Odia Gita. Part of Mahabharata	-	G
Narayana Bhoi	O	C	Odia Gita. Part of Mahabharata	-	G
-	O	C	Incomplete	-	G
Raghunatha Pattanayaka	O	C	Devotional text. 28 folios, 83 verses	-	G
Parames'wara Bhoi	O	C	Odia devotional scripture	-	G
Dhobei Dasa	O	C	Odia devotional scripture	-	G
-	O	C	Odia devotional text	-	G
-	O	C	Odia devotional text	-	G
-	O	C	Odia devotional text	-	G
-	O	C	Odia devotional text	-	B
Nakula	O	C	Odia devotional scripture	-	G
-	O	C	Devotional Kavya	-	G
-	O	C	Odia Spiritual Text	-	G
-	O	C	Odia Spiritual Text	-	B
-	O	C	Odia Spiritual Text	-	G
-	O	C	Odia Spiritual Text	-	G
Krsna Barua	O	C	Hindu Devotional Scripture.	-	G
Paramananda Dasa	O	C	Odia Religious Text	-	G
-	O	C	Odia religious literature	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Part of Padma Purana Kriya Joga	-	G
Bhima Dasa	O,S	C	Religious Text	1931 A.D.	G
-	O,S	C	Religious Text	-	G
-	O	C	Related to Bhagavata (Rasalila). With picture	1922 A.D.	G
Balki Patel	O	C	Related to Mahabharata & Ramayana. Incomplete	Mukunda Deva 94 Anka	G
-	O	C	Related to intra-body theory (Pindatatva).	-	G
Krsna Dasa	O	C	Devotional Scripture related to salvation	Divyasingha Deva 16 Anka	G
-	O	C	Odia devotional scripture.	-	G
Barisi Dana	O	C	Odia Devotional Scripture	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
331	38	238	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
332	39	239	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
333	56	341	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
334	75	420	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
335	192	1025	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
336	193	1033	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
337	221	1157	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
338	222	1158	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
339	222	1161	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
340	368	2375	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
341	368	2376	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
342	369	2391	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
343	227	1178	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
344	238	1243	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
345	240	1257	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
346	243	1283	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
347	248	1303	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
348	249	1326	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
349	252	1344	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
350	253	1349	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
351	256	1361	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
352	259	1376	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
353	271	1449	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
354	282	1510	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
355	284	1522	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
356	285	1528	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
357	285	1530	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
358	286	1533	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
359	315	1786	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
360	317	1798	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
361	321	1837	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
362	321	1830	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
363	322	1854	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
364	324	1873	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
365	327	1914	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
366	332	1980	Nama Ratna Gita	Devotional Scripture	Dinakrsna Dasa
367	333	1990	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
368	334	1997	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
369	335	2006	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
370	340	2042	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
371	351	2157	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
372	351	2166	Nama Ratna Gita	Devotional Scripture	Krsna Dasa
373	367	2348	Nama Ratna Gita	Devotional Scripture	Krsna Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Odia Devotional Scripture	-	G
Dinabandhu Dasa	O	C	Odia Devotional Scripture	-	G
Dinabandhu Jyotisa	O	C	Odia Devotional Scripture	Samvat 60 Sala	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Picture on cover board	-	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	-	B
-	O	C	Odia Devotional Scripture	-	G
Ananda Pas'ayata	O	C	Odia Devotional Scripture	Divyasingha Deva 21 Anka	G
-	O	C	Odia Devotional Scripture	-	G
Uddhava Dasa Baistamba	O	C	Odia Devotional Scripture	Ramacandra Deva Maharaja 39 Anka	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	1902 A.D.	G
-	O	C	Odia Devotional Scripture	-	B
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	Mukunda Deva 13 Anka	G
-	O	C	Odia Devotional Scripture	-	G
-	O	C	Odia Devotional Scripture	-	B
S'ri Krsna Dasa	O	C	Odia devotional scripture.	16/12/1905	G
Ugrasena Behura	O	C	Odia devotional scripture.	-	G
Cintamani Dasa	O	C	Odia devotional scripture.	-	G
Araksita Dube	O	C	Odia devotional scripture.	Rama Candra Deva Vijaya Anka	G
Vika Pradhana	O	C	Odia devotional scripture.	-	B
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	Divyasingha Deva 27 Anka	G
Krsna Barua	O	C	Odia spiritual text	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	B
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G
-	O	C	Odia devotional scripture.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
374	287	1546	Nilasundara Gita	Devotional Scripture	-
375	373	2457	Nilasundara Gita	Devotional Scripture	S'ikhara Dasa
376	22	143	Nirguna Mahatmya	Devotional Scripture	Caitanya Dasa
377	40	246	Nirguna Mahatmya	Devotional Scripture	Caitanya Dasa
378	59	357	Nirguna Mahatmya	Devotional Scripture	Caitanya Dasa
379	193	1030	Nirguna Mahatmya	Devotional Scripture	Caitanya Dasa
380	292	1616	Nirguna Mahatmya	Devotional Scripture	Caitanya Dasa
381	321	1845	Nirguna Moksa	Devotional Scripture	Caitanya Dasa
382	260	1386	Nirguna S'astra	Devotional Scripture	Rama Nanda
383	321	1835	Nirguna S'astra	Devotional Scripture	Rama Nanda
384	78	435	Nirveda Gita	Devotional Scripture	-
385	298	1654	Nirveda Gita, S'unya Bhagavata	Devotional Scripture	Jagannatha Dasa
386	169	915	Pras'nottara Malika	Devotional Scripture	Abhirama Paramahamsa (?)
387	292	1602	S'ri ..... Gita	Devotional Scripture	-
388	302	1691	S'ri Caturpataka	Devotional Scripture	-
389	302	1681	S'ri Chatis'a Gita	Devotional Scripture	-
390	22	144	S'uci Prabandha, Partha Brahma Gita, Jnana Samvada Gita	Devotional Scripture	Jagannatha Dasa
391	218	1137	Sudhasara Gita	Devotional Scripture	Candramani Dasa
392	221	1155	Sudhasara Gita	Devotional Scripture	Candramani Dasa
393	305	1702	Sudhasara Gita	Devotional Scripture	Mani Dasa
394	324	1877	Sudhasara Gita	Devotional Scripture	Candramani Dasa
395	230	1193	S'unyavasi Dharma Diksa	Devotional Scripture	-
396	107	592	Swami Dirgha Gita	Devotional Scripture	Dinakrsna Dasa
397	267	1424	Tula Vina Hara-Parvati Samvada	Devotional Scripture	Jagannatha Dasa
398	232	1209	Unknown	Devotional Scripture	Unknown
399	232	1210	Unknown	Devotional Scripture	Unknown
400	248	1307	Unknown	Devotional Scripture	Unknown
401	337	2024	Unknown	Devotional Scripture	Unknown
402	364	2301	Virata Gita	Devotional Scripture	Balarama Dasa
403	69	390	Virata Gita, Gupta Gita, S'rimad Bhagavata	Devotional Scripture Purana	Balarama Dasa Jagannatha Dasa
404	126	697	Gopi Bhasa, Unknown, Sarpa Danga	DS, –, Tantra	Gopinatha, –, –
405	321	1831	Dardhyata Bhakti, Baidya S'astra	DS, Ayurveda	Rama Dasa, –
406	316	1790	Mrtyunjaya Gita, Baidya S'astra	DS, Ayurveda	–
407	230	1191	Namaratna Gita, Baidya S'astra	DS, Ayurveda	Krsna Dasa, Madhava Kara
408	194	1039	S'rimad Bhagavad Gita, Ratha Pratistha	Devotional Scripture Karmakanda	Balarama Dasa, –
409	369	2405	Bhuvan Mangala Rasa, Phula Tola	DS, Kavya	–
410	216	1128	Ganes'a Ksatriya Namavali, Mantra Pothi	Devotional Scripture, Tantra	– –
411	369	2402	Namaratna Gita, Garedi Mantra	DS, Tantra	Krsna Dasa, –
412	363	2292	Sudha Panca Dana, Rasa Dana	Dharmas'astra	–
413	24	154	Amarakos'a	Dictionary	Amara Sirigha
414	39	241	Amarakos'a	Dictionary	Amara Sirigha

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Nara Vipra	O	C	Odia Devotional Scripture.	-	G
-	O	C	Odia Devotional Scripture.	-	G
Rama Candra Sabata	O	C	DS. Mukunda Deva Subha Rājya	1957Samvat Sāla	G
-	O	C	Odia Devotional Scripture.	-	G
Akrura Raula	O	C	Odia Devotional Scripture.	-	G
-	O	C	Odia Devotional Scripture.	-	G
Asarama Gauñtia	O	C	Odia Devotional Scripture.	-	G
-	O	C	Odia Devotional Scripture.	-	G
-	O	C	Odia Devotional Scripture.	1947 A.D.	G
-	O	C	Odia Devotional Scripture.	-	G
Nirakara Mali	O	C	Odia Devotional Scripture.	-	G
Nirñjana Gauñtia	O	C	Odia Devotional Scripture. Incomplete	-	G
-	O	C	Incomplete	-	G
-	O	C	Hindu Religious Text	-	G
-	O	C	DS related to obliteration of four types of sins.	-	G
Mādhava	O	C	Hindu Devotional Scripture.	-	G
Madhu Panda	O	C	DS. Mukunda Deva Subha Rāja Pāta.	1950 Samvat Sāla	G
-	O	C	Odia Devotional Scripture.	-	G
-	O	C	Odia Devotional Scripture.	-	G
Mani Dasa	O	C	Odia religious text	-	G
-	O	C	Odia Devotional Scripture.	-	G
-	O	C	Text related to Mahima Sect.	-	B
Parames'wara Bhoi	O	C	Odia Devotional Scripture.	-	G
-	O	C	Gupta Brahma Vidyā	-	G
Unknown	O	C	Mixed MSS. Various Odia religious texts.	-	G
Unknown	O	C	Mixed MSS. Various Odia religious texts.	-	B
Unknown	O	C	Mixed MSS. Various Odia religious texts.	-	G
Unknown	O	C	Mixed MSS. Various Odia religious texts.	-	B
-	O	C	Odia Devotional Scripture.	-	G
-	O	C	-, -, Das'ama Skandha (3)	-	G
-	O,S	C	DS. Tantric & Mantric medicine.	-	G
-	O	C	Religious Literature & Medice Treatment	-	B
-	O	C	Devotional Scripture & Materia Medica.	-	G
-	O	C	Odia devotional scripture & pharmacology	-	G
-	O,S	C	Mixed MSS	-	G
-	O	C	Religious text & Odia Kāvya	-	B
-	O	C	Ganes'a Stuti & Gāredi Mantra	-	G
-	O	C	Devotional Scripture & Tantra.	-	G
-	O,S	C	Odia Religious Rituals.	-	G
-	O,S	C	The Great Sanskrit Dictionary.	-	G
-	O,S	C	The Great Sanskrit Dictionary.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
415	193	1027	Amarakos'a	Dictionary	Amara Sirigha
416	231	1198	Amarakos'ah, Religious Text	Dictionary	-
417	197	1059	Nirghanturajah	Dictionary	Narahari Pandita
418	317	1805	Paryaya Muktavali	Dictionary	-
419	292	1613	Niti S'astra	Ethics	-
420	370	2418	Bhuiñ Gañja, Garedi	Geology, Tantra	-
421	39	240	Siddhanta Candrika	Grammar	Vis'vanatha Panda
422	312	1745	Siddhanta Candrika	Grammar	Rama Candra Tirtha
423	312	1753	Siddhanta Candrika	Grammar	Rama Candra Tirtha
424	365	2314	Durga Malas'ri	Hindu Orisions	-
425	39	243	Mrguni Stuti	Hindu Orisions	Balarama Dasa
426	29	181	Nabagraha Stotra	Hindu Orisions	-
427	219	1142	Nagini Candi	Hindu Orisions	-
428	36	220	Sarva Mangala Stuti	Hindu Orisions	Balarama Dasa
429	218	1140	Sarva Mangala Stuti	Hindu Orisions	Narayana
430	71	400	Nrsingha Kavaca, Garedi	Hindu Orisions, Tantra	Sankara Dasa
431	298	1663	Durga Stuti	Hindu Orisons	-
432	317	1797	Hanumana Calisa	Hindu Orisons	-
433	362	2282	Laksmi -Narayana Stuti	Hindu Orisons	-
434	359	2251	Mangala Stuti	Hindu Orisons	S'yama Sundara
435	373	2471	Mangala Stuti	Hindu Orisons	-
436	298	1661	Navaratna Malika, Mukunda Mala,	Hindu Orisons	-
			Brhaspati Stotra, Ramakavaca,	Hindu Orisons	-
			Siddhavinayaka Stotra etc.	Hindu Orisons	-
437	352	2180	Sitala Stotra	Hindu Orisons	-
438	310	1735B	Stuti	Hindu Orisons	-
439	310	1735B	-	Hindu Orisons	-
440	145	803	Aparajita Stotra	Hindu Orisons	-
441	368	2386	Durga Kavaca	Hindu Orisons	-
442	372	2452	Durga Kavaca	Hindu Orisons	-
443	194	1044	Durga Stava	Hindu Orisons	-
444	322	1859	Ganesa Vibhuti, Durga Stuti	Hindu Orisons	-
445	363	2291	Harini Stuti, S'ri-Rama Kavaca,	Hindu Orisons	-
			S'ri Mangala Stuti, Durga Janana,	Hindu Orisons	-
			Durga Stuti, Thakurani Janana	Hindu Orisons	-
446	28	173	Janana	Hindu Orisons	Pitavasa
447	363	2294	Krsna Stotram	Hindu Orisons	-
448	107	591	S'iva Das'anama Stotra, Saraswati	Hindu Orisons	-
			Stotra, Bas'istha Krta Sadaksa	Hindu Orisons	-
			Stotra, Mahamrtyuñjaya Stotra,	Hindu Orisons	-
			S'iva Pañcaksara Stotra	Hindu Orisons	-
449	67	385	S'riguru Saranagati Hasta Janana	Hindu Orisons	Bhima Bhoi &c.
450	204	1085	Unknown	Hindu Orisons	-
451	5	37	S'rikrsnanika Astottaras'ata Nama, Mandodari Kula	Hindu Orisons, Kavya	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Narayana Ratha	O,S	O	Pictorial cover page.	1933 A.D.	G
-	O,S	O	Mixed MSS, Incomplete	-	G
-	O,S	O	Sanskrit Dictionary	-	G
-	O,S	O	Synonyms	-	G
-	O,S	O	Morals for everybody	-	G
-	O	O	Soil testing for farming &c. & tantric applications.	-	G
-	O,S	O	Sanskrit Grammar	1930 Sana Sala	G
Raghunatha Mis'ra	O,S	O	Sanskrit Grammar	-	G
	O,S	O	Sanskrit Grammar	-	G
-	O	O	Durga Stuti	-	G
-	O	O	Part of Bhagavata	-	G
-	O,S	O	Part of Skandha Purana	-	G
-	O,S	O	Hindu Eulogy	-	G
Lavani Bhata	O	O	Hindu Eulogy	-	G
Narayana Ratha	O	O	Hindu Eulogy	1976 Samvat (?)	G
-	O	O	Hindu Orisions & Tantric Rituals	-	G
-	O	O	Mixed MSS. Durga Stuti & Others	-	B
-	O	O	Hindu Eulogy of Hanumana. Mixed MSS	-	G
Govinda Nanda	O	O	Panegyric related to consecrate of Laksmi	-	G
-	O	O	Pean related to the consecrate of Goddess Mangala	-	G
-	O	O	Panegyric song related to the consecrate of Mangala	-	G
-	O,S	O	Collection of various prayers.	-	G
-	O,S	O	Collection of various prayers.	-	G
-	O,S	O	Collection of various prayers.	-	G
-	O	O	Hindu eulogy of Goddess S'itala	-	G
-	O	O	Hindu eulogy. Incomplete	-	B
-	O,S	O	Collection of various prayers. Incomplete.	-	B
-	O,S	O	Hindu eulogy	-	G
-	O	O	Hindu eulogy	-	G
-	O	O	Hindu eulogy	-	G
-	O	O	Part of Nrsingha Purana	-	G
-	O,S	O	Hindu prayers & encomiums of mentioned Deities	-	G
Alekha Rama	O	O	Collection of various prayers.	-	G
Alekha Rama	O	O	Collection of various prayers.	-	G
Alekha Rama	O	O	Collection of various prayers.	-	G
Pitavasa	O	O	Odia prayers of different deities.	-	G
-	O,S	O	Hindu eulogy of Lord Krsna	-	G
-	O,S	O	Panegyric song related to the consecrate of various Deities & related to various Puranas	-	G
-	O	O	Other writers i.e., Jayakrsna &c.	-	G
-	O	O	Odia prayers related to Mahima sect.	-	G
-	O	O	Hindu Eulogy of Lord Krsna.	-	G
-	O	O	Religious text related to Ramayana	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
452	365	2317	S'ri Durga Mala, Unknown	Hindu Orisons, Odia Religious Text	- -
453	5	41	Hari Stuti, Baraskandha Tika Sara	Hindu Orisons, Purana	Balarama Dasa Jagannatha Dasa
454	98	551	Mrgaraja Stuti, S'rimad Bhagavata	Hindu Orisons, Purana	Balarama Dasa, Jagannatha Dasa
455	13	96	Jugadi Prastava Rajabhoga	History	-
456	130	715a	Srsti Sarjanadi Madala Vyavastha	History	Nabaghana S'arma
457	167	908	Unknown	History	-
458	312	1748	-	Karmakanda	-
459	298	1657	As'vamedha Jaga	Karmakanda	-
460	308	1720	As'vamedha Jaga	Karmakanda	-
461	334	1995	As'vamedha Jaga	Karmakanda	-
462	239	1249	As'vamedhayajña	Karmakanda	-
463	14	98	Durbala Krtya	Karmakanda	-
464	193	1032	Ekacalis'a Mantra	Karmakanda	-
465	194	1035	Grahacana Vidhi	Karmakanda	-
466	322	1853	Jajñavalya Krta Grha Yajña.	Karmakanda	Jajñavalya
467	10	75	Karmakanda	Karmakanda	-
468	10	78	Karmakanda	Karmakanda	-
469	12	88	Karmakanda	Karmakanda	-
470	12	90	Karmakanda	Karmakanda	-
471	13	95	Karmakanda	Karmakanda	-
472	36	221	Karmakanda	Karmakanda	-
473	41	251	Karmakanda	Karmakanda	-
474	48	293	Karmakanda	Karmakanda	-
475	56	342	Karmakanda	Karmakanda	-
476	56	343	Karmakanda	Karmakanda	-
477	62	367	Karmakanda	Karmakanda	-
478	62	368	Karmakanda	Karmakanda	-
479	69	391	Karmakanda	Karmakanda	-
480	70	395	Karmakanda	Karmakanda	-
481	79	445	Karmakanda	Karmakanda	-
482	96	540	Karmakanda	Karmakanda	-
483	119	656	Karmakanda	Karmakanda	-
484	145	802	Karmakanda	Karmakanda	-
485	151	832	Karmakanda	Karmakanda	-
486	165	900	Karmakanda	Karmakanda	-
487	194	1045	Karmakanda	Karmakanda	-
488	207	1096	Karmakanda	Karmakanda	-
489	207	1098	Karmakanda	Karmakanda	-
490	208	1099	Karmakanda	Karmakanda	-
491	218	1138	Karmakanda	Karmakanda	-
492	218	1139	Karmakanda	Karmakanda	-
493	219	1144	Karmakanda	Karmakanda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Panegyric song related to the consecrate of Goddess Durga. Small text (1), Related to Mahabharata (2)	-	G
Parames'wara Bhoi	O	C	Laudation of Hari.	-	G
-	O	C	The gist of Bhagavata.	-	G
-	O	C	Mixed Manuscript	-	G
-	O	C	History of Odisha	-	G
-	O	C	History of Odisha	-	G
-	O	C	Odisha History	-	B
-	S	C	Hindu rituals & Mantras	-	G
-	O	C	Hindu rituals	-	G
Pars'u Dasa	O	C	Hindu rituals	-	G
Purus'ottama Negi	O	C	Hindu rituals	-	G
-	O	C	Mixed MSS. As'vamedhayajña &c.	-	G
-	O	C	Hindu rituals related to funeral rites.	-	G
Kanisananda Sadang	O,S	C	Odia rituals	Mukunda Deva 12 Anka	G
-	O,S	C	Odia rituals related to planets.	-	G
Narayana Abidhana	O	C	Hindu rituals with pictures.	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals.Right hand side page marking	-	G
-	O,S	C	Odia rituals for pacification of different planets.	-	G
Laksmi Panda	O	C	Hindu rituals	27/10/1928	G
Harekrsna Ratha	O,S	C	Hindu rituals	1310 Sana Sala	G
-	O,S	C	Hindu rituals	-	G
-	O,S	S	Mixed with a text related to Ramayana	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Odia rituals	-	G
-	O,S	C	Odia rituals	-	G
-	O,S	C	Hindu rituals	-	B
-	O,S	C	Hindu rituals	-	B
-	O,S	S	Related to Sama Veda	-	G
-	O,S	C	Odia rituals	-	G
-	O,S	C	Odia rituals	-	G
-	O,S	C	Odia rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
494	243	1284	Karmakanda	Karmakanda	-
495	274	1463	Karmakanda	Karmakanda	-
496	299	1668	Karmakanda	Karmakanda	-
497	301	1678	Karmakanda	Karmakanda	-
498	311	1739	Karmakanda	Karmakanda	-
499	311	1740	Karmakanda	Karmakanda	-
500	311	1742	Karmakanda	Karmakanda	-
501	315	1780	Karmakanda	Karmakanda	-
502	318	1813	Karmakanda	Karmakanda	-
503	346	2090	Karmakanda	Karmakanda	-
504	355	2212	Karmakanda	Karmakanda	-
505	374	2474	Karmakanda	Karmakanda	-
506	5	39	Karmakanda Pothi	Karmakanda	-
507	265	1409	Karmakanda Pothi	Karmakanda	-
508	322	1848	Karmakanda Pothi	Karmakanda	-
509	351	2168	Karmakanda Pothi	Karmakanda	-
510	32	198	Karmakanda Vidhi	Karmakanda	-
511	370	2420	Katuri Katibara Mantra	Karmakanda	-
512	369	2399	Maguni Ciramudri Vivaha	Karmakanda	-
513	326	1893	Puskara S'anti	Karmakanda	-
514	366	2328	Puskara S'anti Vidhi	Karmakanda	-
515	311	1741	S'aiva Prasada Pratistha	Karmakanda	Pingala Bhairava
516	219	1141	Salagrama S'ila Laksana	Karmakanda	Narayana Ratha
517	249	1321	S'raddha Vidhi	Karmakanda	-
518	249	1325	S'raddha Vidhi	Karmakanda	-
519	377	2488	S'raddha Dipika Britti Tika	Karmakanda	-
520	321	1841	S'udra Vivaha	Karmakanda	-
521	240	1256	Sva Mudra Avalokana	Karmakanda	-
522	248	1317	Unknown	Karmakanda	-
523	16	110	Vivaha Paddhati	Karmakanda	-
524	289	1570	Vivaha Vidhi	Karmakanda	-
525	118	654	Vrata Vidhi	Karmakanda	-
526	216	1131	Karmakanda, Amarakos'a	Karmakanda, Dictionary	-, Amara Singha
527	197	1063	Karmakanda, Mathura Mangala	Karmakanda,Kavya	-, Dinakrsna Dasa
528	268	1427	Karmakanda, Pañcali	Karmakanda, Pañcali	Is'wara Dasa, Kavi Karna
529	169	917	Devata Pratistha Vidhi, S'atrunasana Vidhi	Karmakanda, Tantra	-
530	372	2449	Karmakanda, Garedi	Karmakanda, Tantra	-
531	119	655	Karmakanda, Sudasa Vrata Katha	Karmakanda, Pañcali	-
532	63	371	As'vamedha Jaga	Kavya	Baidyanatha Pattanayaka
533	243	1273	Balasakha	Kavya	-
534	297	1640	Balasakha	Kavya	-
535	335	2007	Basantika Lila	Kavya	-
536	331	1972	Bhutakeli	Kavya	-
537	259	1378	Caitanya Caritamrta	Kavya	Caitanya Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	S	C	Hindu rituals	-	B
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Odia rituals	-	G
-	S	C	Hindu rituals	-	G
-	S	C	Hindu rituals	-	G
-	O,S	C	Odia rituals	-	G
-	O,S	C	Odia rituals	-	G
-	S	C	Hindu rituals	-	G
-	O	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Hindu rituals	-	G
-	O	C	Odia rituals	-	G
-	S	C	Odia rituals	-	G
-	S	C	Odia rituals	-	B
Madhava Tripathi	O,S	C	Hindu rituals	-	G
-	O	C	Odia rituals for hair cutting		G
-	O,S	C	Odia rituals related to marriage.	-	G
-	O,S	C	Hindu rituals	-	G
-	O,S	C	Mixed MSS. Hindu ritual for paternal ancestor &c.	-	G
-	O,S	C	Hindu Rituals for consecration of temple of S'iva	-	G
Narayana Ratha	O,S	C	Odia rituals related to Salagrama Stone	1974 Samvat Sala	G
-	O,S	C	Hindu rituals for obsequial rites	-	G
-	O,S	C	Hindu rituals for funeral ceremony	-	G
-	O,S	C	Odia rituals with commentary	-	G
-	O,S	C	Odia marriage rituals for S'udras	-	G
-	O	C	Mudras(Hand postures) like Avahana etc. are explained.	-	B
-	O	C	Odia rituals	-	G
-	S	C	Odia rituals related to marriage.	-	G
-	O,S	S	Odia rituals related to marriage	-	B
-	O,S	S	Odia rituals related to sacred thread.	-	G
-	O,S	S	Mixed Mss. Hindu rituals and dictionary	-	B
-	O,S	S	Odia rituals and Odia religious Kavya.	-	G
Is'wara Dasa	O	C	Mixed Hindu Text.	-	G
-	O,S	S	Rituals for consecration of Deities.	-	G
-	O,S	S	Tantric rituals.	-	G
-	O	C	Mixed with Odia religious text related to Bhagavata	-	G
-	O,S	S	Rituals & text related to consecrate of Laksmi.	-	G
-	O	C	Related to Ramayana	1910 A.D.	G
-	O	C	Dvitiya Khanda (Second Part)	-	G
-	O	C	Prathama Khanda (First Part) With Index	-	G
-	O	C	Odia religious kavya	-	G
-	O	C	Religious kavya realted to Radha-Krsna' s love	-	G
-	O,B	C	Life & teachings of S'ri Caitanyadeva.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
538	288	1561	Caitanya Caritamrta	Kavya	-
539	290	1585	Caitanya Caritamrta	Kavya	Rupa Goswami
540	311	1737	Caitanya Caritamrta	Kavya	-
541	321	1846	Caitanya Caritamrta	Kavya	Raghunatha Dasa
542	249	1334	Candravati Harana	Kavya	-
543	333	1989	Candravati Vilasa/Vilasa Candravati	Kavya	-
544	286	1535	Candravilasa	Kavya	-
545	367	2363	Caturtha Boli	Kavya	Krsna Dasa Gosain
546	337	2021	Citra-Kavi Bandhodaya	Kavya	Upendra Bhañja
547	227	1176	Cautis'a Lekhana, Pasana Dalana	Kavya	Krsnadasa Kavi, Bhagavata Prasada
548	350	2153	Duryodhana Prayoga Vesa	Kavya	Raja Krsna Singha
549	362	2283	Fagu Rahasa	Kavya	-
550	148	816	Gitagovinda	Kavya	Jaydeva(S),Subi Nayaka(O)
551	377	2493	Gitagovinda	Kavya	Jaydeva(S),Subi Nayaka(O)
552	321	1834	Gunasagara	Kavya	-
553	319	1817	Hari-Hara Kaivarta	Kavya	-
554	293	1622	Haris'candra Vilasa	Kavya	-
555	197	1062	Itihasa Samuccaya	Kavya	Purusottama Narendra
556	373	2463	Jemadei Kandha	Kavya	-
557	366	2334	Kalamanika Cautis'a	Kavya	Tribhuvanes'wara
558	69	389	Kalidalana, Baka Vadha etc.	Kavya	Govinda Dasa
559	312	1750	Kalidalana, Bhuvana Mañjana	Kavya	-
560	327	1911	Kaliya Dalana	Kavya	Raghunatha Dasa
561	347	2125	Kaliya Dalana, Madhumangala	Kavya	-
562	367	2364	Kamalakanta Cautis'a	Kavya	-
563	24	151	Kapatapas'a	Kavya	Uma Dhivara
564	347	2127	Kapatapas'a	Kavya	-
565	328	1929	Karna Boli	Kavya	Dinakrsna Dasa
566	298	1655	Kavyasindhu	Kavya	-
567	335	2001	Krsna Lila	Kavya	Gaura Carana
568	10	76	Lakha Bindha	Kavya	Nilakantha Bhatta
569	231	1196	Lakha Bindha	Kavya	-
570	327	1913	Lakha Bindha	Kavya	-
571	353	2191	Lakha Bindha	Kavya	-
572	289	1576	Lavanyavati	Kavya	Upendra Bhañja
573	373	2462	Madhumangala	Kavya	Narayana Dasa
574	204	1087	Mahanataka	Kavya	Purus'ottama
575	350	2149	Mahanataka	Kavya	Purus'ottama Dasa Brahmana
576	368	2382	Mangala Govinda	Kavya	Duhkhis'yama Dasa
577	334	1998	Mathura Bije	Kavya	Kuñja Bihari(Carana Sauri)
578	17	113	Mathura Mangala	Kavya	Bhakta Carana Dasa
579	25	157	Mathura Mangala	Kavya	Bhakta Carana Dasa
580	72	404	Mathura Mangala	Kavya	Raghunatha Dasa
581	196	1053	Mathura Mangala	Kavya	Bhakta Carana Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O,B	C	Life & teachings of S'rī Caitanyadeva.	-	B
-	O,B	C	Life & teachings of S'rī Caitanyadeva.	-	G
Ghasi Mahapatra	O,B	C	Life & teachings of S'rī Caitanyadeva.	-	G
-	O,B	C	Life & teachings of S'rī Caitanyadeva.	-	G
-	O	C	Odia Kāvya	Laksminarayana Deva 31 Anka	G
-	O	C	Odia Kāvya	-	G
-	O	C	Odia Kāvya mixed with Ganesa Stuti	-	G
-	O	C	Odia religious Kāvya	-	B
Raghunatha Dasa	O	C	Full of diagrams	1943 Samvat	G
-	O	C	Odia Kāvya related to Mahābharata	-	G
Kapiles'wara Dasa	O	C	Odia Kāvya related to Mahābharata	-	G
-	O	C	Odia Kāvya related to Krsnarasa	-	G
Ujjvala Mis'ra	O,S	C	Famous vaisnava Kāvya of Odisa	13/12/88 Sunday (?)	G
-	O,S	C	Famous vaisnava Kāvya of Odisa. Incomplete	-	G
Padmanath Pati	O	C	Odia Religious Text	-	G
-	O	C	Religious Kāvya. Ekadas'a Skandha, 1st Adhyaya	-	B
-	O	C	Odia Religious Text	-	G
-	O	C	Text related to Mahābharata	-	G
-	O	C	Odia Kāvya	-	G
Natavara Babu	O	C	Mixed MSS.Some leaves are available.	-	G
-	O	C	Odia Kāvya related to Mahābharata	-	G
-	O	C	Odia Kāvya related to Mahābharata	-	G
-	O	C	Odia Kāvya related to Mahābharata	-	G
Govinda Dāsa	O	C	Odia Kāvya related to Mahābharata	-	G
Dhana Dāsa	O	C	Odia Kāvya	-	G
-	O	C	Odia Kāvya related to Mahābharata	-	G
-	O	C	Odia Kāvya related to Mahābharata	-	G
-	O	C	Odia Kāvya	-	G
-	O	C	Odia Kāvya	-	G
-	O	C	Odia Kāvya & mixed MSS	-	G
Manisa Rāma	O	C	Odia religious Kāvya	-	G
-	O	C	Odia Kāvya related to Mahābharata	-	G
-	O	C	Odia Kāvya related to Mahābharata	-	G
Kās'i Natha	O	C	Odia Kāvya related to Mahābharata	-	G
-	O	C	Famous Odia Kavya	-	G
-	O	C	Odia Kāvya	-	G
Pitāmvara Panda	O	C	Odia Kāvya	1936 Samvat Sāla	G
Benu Guri	O	C	Adi Kānda	28/01/1915	G
-	O	C	Odia Religious Kāvya	-	G
-	O	C	Odia Religious Kāvya	-	B
Nirākāra Sethi	O	C	Odia Kāvya	1943 Samvat	G
-	O	C	Odia Kāvya	-	B
-	O	C	Odia Kāvya	-	G
Dambarudhara Dasa	O	C	Odia Kāvya	1962 Samvat Sāla	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
582	212	1111	Mathurā Mangala	Kāvya	Bhakta Carana Dāsa
583	233	1213	Mathurā Mangala	Kāvya	Dīnakṛsna Dāsa
584	243	1278	Mathurā Mangala	Kāvya	Bhakta Carana Dāsa
585	252	1345	Mathurā Mangala	Kāvya	Bhakta Carana Dāsa
586	258	1373	Mathurā Mangala	Kāvya	-
587	260	1381	Mathurā Mangala	Kāvya	-
588	261	1388	Mathurā Mangala	Kāvya	-
589	276	1472	Mathurā Mangala	Kāvya	-
590	292	1612	Mathurā Mangala	Kāvya	-
591	299	1665	Mathurā Mangala	Kāvya	Bhakta Carana Dāsa
592	299	1667	Mathurā Mangala	Kāvya	-
593	319	1818	Mathurā Mangala	Kāvya	Bhakta Carana Dāsa
594	320	1826	Mathurā Mangala	Kāvya	-
595	321	1839	Mathurā Mangala	Kāvya	-
596	326	1905	Mathurā Mangala	Kāvya	-
597	331	1964	Mathurā Mangala	Kāvya	-
598	332	1977	Mathurā Mangala	Kāvya	Dīnakṛsna Dāsa
599	338	2027	Mathurā Mangala	Kāvya	-
600	344	2067	Mathurā Mangala	Kāvya	Dīnakṛsna Dāsa
601	346	2091	Mathurā Mangala	Kāvya	Bhakta Carana Dāsa
602	351	2165	Mathurā Mangala	Kāvya	Bhakta Carana Bairāgī
603	352	2170	Mathurā Mangala	Kāvya	-
604	356	2226	Mathurā Mangala	Kāvya	Bhakta Carana Dāsa
605	367	2338	Mathurā Mangala	Kāvya	Bhakta Carana Dāsa
606	367	2344	Mathurā Mangala	Kāvya	Dīnakṛsna Dāsa
607	292	1605	Mathurī	Kāvya	Caitanya Dāsa
608	267	1426	Mathurī Līlā	Kāvya	Nandabāla Dāsa
609	5	34	Nabakeli Caupadi	Kāvya	Kās'inātha
610	359	2252	Navama Rasa	Kāvya	Balarāmā
611	326	1900	Netra Utsava	Kāvya	Padmanābha Dāsa
612	39	242	Pacis'a Poi	Kāvya	Govardhana Dāsa
613	292	1603	Pacis'a Poi	Kāvya	-
614	297	1641	Pacis'a Poi	Kāvya	-
615	219	1145	Pāsanda Dalana	Kāvya	-
616	322	1862	Phula Tolā	Kāvya	Dāmodara Dāsa
617	445	800	Prabhāta Avakās'a	Kāvya	-
618	15	106	Prastāva Sindhu	Kāvya	Krsna Dāsa
619	63	372	Prastāvasindhu	Kāvya	Krsna Dāsa
620	370	2416	Prastāvasindhu	Kāvya	Krsna Dasa
621	248	1305	Prastāvasindhu	Kāvya	Dīnakṛsna Dāsa
622	249	1333	Prastāvasindhu	Kāvya	Dīnakṛsna Dāsa
623	302	1686	Prastāvasindhu	Kāvya	Dīnakṛsna Dāsa
624	306	1709	Prastāvasindhu	Kāvya	Dīnakṛsna Dāsa

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Scribe	L	S	Description	Date/Year	C
Ratnakara Dasa	O	C	Odia Kavya	-	G
-	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	-	G
Gopala Mis'ra	O	C	Odia religious Kavya	-	G
Govinda Candra Panda	O	C	Odia religious Kavya. 98 Pages	-	G
-	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	-	G
Narayana Nanda	O	C	Odia religious Kavya. Incomplete. Mixed	-	G
-	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	-	G
Banchavara	O	C	Odia religious Kavya.	1888 A.D.	G
Narayana Sahu	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya. Incomplete	-	B
-	O	C	Odia religious Kavya	-	B
-	O	C	Odia religious Kavya. Incomplete.	Divyasingha Maharaja 32 Anka	G
Ghasi Gosain	O	C	Odia religious Kavya	2/01/1998/ Sala (?)	G
Syamala Sundara	O	C	Odia religious Kavya	-	G
-	O	C	Mixed with Padyagrantha MSS.	-	G
-	O	C	Mixed with Padyagrantha MSS.	-	G
Vidyadhara Dasa & Dambarudhara Dasa	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	-	B
Raghunatha	O	C	Odia religious Kavya	Mukunda Deva 24 Anka	G
-	O	C	Odia religious Kavya	-	G
-	O	C	Religious Kavya related to Mathura Lila of S'rikrsna.	-	B
-	O	C	Religious Kavya related to Mathura Lila of S'rikrsna.	-	G
-	O	C	Odia Kavya	-	G
-	O	C	Odia Kavya	-	G
Govinda Dasa	O	C	Odia religious Kavya & Mixed Manuscript	-	G
Sudhakara Mehera	O	C	Related to Ramayana	Mukunda Deva Vijaya S'ubha Rajya.	G
-	O	C	Odia laghu Kavya	-	G
-	O	C	Odia laghu Kavya	-	G
-	O,S	C	Mixed with Hindu orisions	-	G
-	O	C	Odia Kavya	-	G
-	O,S	C	Odia religious Kavya	-	G
Narasingha Nanda	O	C	Odia Kavya	-	G
Krsna Dasa	O	C	Odia Kavya	-	G
-	O	C	Odia Kavya	-	G
Sadhava Araksita	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	-	G
-	O	C	Odia religious Kavya	1973 Vikrama Samvat (?)	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
625	337	2019	Prastavasindhu	Kavya	Krsna Dasa
626	339	2036	Prastavasindhu	Kavya	Krsna Dasa
627	343	2062	Prastavasindhu	Kavya	Krsna Dasa
628	346	2089	Prastavasindhu	Kavya	Krsna Dasa
629	351	2162	Prastavasindhu	Kavya	Dinakrsna Dasa
630	352	2176	Prastavasindhu	Kavya	Krsna Dasa
631	354	2201	Prastavasindhu	Kavya	Dinakrsna Dasa
632	355	2210	Prastavasindhu	Kavya	Krsna Dasa
633	243	1271	Prastavasindhu, Gitanavilasa	Kavya	-
634	261	1389	Prastavasindhu, Lakhabindha	Kavya	Dinakrsna Dasa, -
635	369	2398	Premanuraga	Kavya	Premananda Dasa
636	293	1621	Premanuraga, Kalidalana	Kavya	-
637	287	1545	Rahasa Kuda	Kavya	-
638	358	2240	Raja Dharma	Kavya	-
639	275	1464	Ramananda	Kavya	Narana Dasa
640	349	2146	Ramananda	Kavya	-
641	35	217	Ramarasamrta Sindhu	Kavya	Narahari Vipra
642	232	1205	Rasakallola	Kavya	Dinakrsna Dasa
643	295	1630	Rasakallola	Kavya	Dinakrsna Dasa
644	63	374	Ratna Bandha Ghati Katha	Kavya	-
645	372	2447	Ravinarayana Katha	Kavya	-
646	327	1912	Rukmini Svayamvara	Kavya	-
647	15	107	S'abari Lila	Kavya	Vipra Lokanatha
648	359	2250	Saja Buli	Kavya	Kantha Dasa
649	39	244	Sama Dirgha Boli	Kavya	Dinakrsna Dasa
650	370	2419	Sati Bandha Sindhu	Kavya	Dina Vipra Dasa
651	354	2195	S'atru Bodha	Kavya	-
652	231	1197	S'ri Candivilasa	Kavya	-
653	297	1647	S'ri Candivilasa	Kavya	-
654	361	2272	S'ri Citrabodha Gita	Kavya	Acyuta Dasa
655	232	1204	S'ri Krsna Lila Kalidalana	Kavya	Gabara Carana
656	234	1222	S'ri Vrndavana	Kavya	-
657	107	594	S'yama Dirgha Boli	Kavya	Dinakrsna Dasa
658	35	218	Unknown	Kavya	-
659	72	409	Unknown	Kavya	-
660	111	623	Unknown	Kavya	Bis'i Rama
661	132	727	Unknown	Kavya	Upendra Bhañja
662	213	1114	Unknown	Kavya	-
663	216	1126	Unknown	Kavya	-
664	220	1150	Unknown	Kavya	-
665	221	1156	Unknown	Kavya	Das'arathi Dasa
666	287	1547	Unknown	Kavya	Danai Dasa
667	344	2074	Unknown	Kavya	Bhagavana KaraTripathi

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	O	Odia religious Kavya. Incomplete	-	B
Adhama Arakshita	O	O	Odia religious Kavya.	Mukunda Deva,45 Anka	G
-	O	O	Odia religious Kavya	-	G
-	O	O	Odia religious Kavya	-	G
Medha Mahindra Dasa	O	O	Odia religious Kavya	-	G
Krsna Patra	O	O	Odia religious Kavya	Samvat 1912	G
-	O	O	Odia religious Kavya	-	B
Sujñana	O	O	Odia religious Kavya	-	G
-	O	O	Odia Kavya	-	G
-	O	O	Religious Kavya. Draupadi Swayamvara	-	G
Jadu Bhoi	O	O	Related to Krsna Bhakti. Mixed MSS	-	B
Govinda Dasa	O	O	Hindu Religious Kavya	1944 A.D.	B
-	O	O	Devotional literature related to Krsna Lila	-	G
-	O	O	Odia religious Kavya. Incomplete	-	G
-	O	O	Odia Kavya	-	G
Madhu Baidasa	O	O	Odia Kavya	-	G
Baistamba					
-	O	O	Related to Ramayana	-	B
-	O	O	Odia Kavya	-	B
-	O	O	Odia Kavya	-	B
-	O	O	Odia Kavya related to Mahabharata	-	G
Govinda Guru	O	O	Odia religious text related to Bhagavata	1907 A.D.	B
-	O	O	Mixed MSS. Mangalastaka &c.	-	G
Mahadeva Ratha	O	O	Odia religious Kavya related to Ramayana	-	G
Yogindra Dasa	O	O	Local Odia Kavya	-	G
-	O	O	Incomplete	-	G
-	O	O	Incomplete. Garedi mixed	-	B
-	O	O	3rd Khanda. Religious Kavya related to Mahabharata	-	G
-	O	O	Religious Kavya. Incomplete	-	B
-	O	O	Religious Kavya. Incomplete	-	G
Swapnes'wara Panigrahi	O	O	Typical Odia Kavya. Mixed MSS	-	G
-	O	O	Odia Kavya related to Mahabharata	-	G
-	O	O	Odia religious Kavya	-	B
Manisa Rama	O	O	Odia Kavya	-	G
-	O	O	Odia religious Kavya. Incomplete	-	B
-	O	O	Odia religious text related to Krsna Lila	-	G
-	O	O	Odia Kavya related to Ramayana	-	G
-	O	O	Odia Kavya	-	B
-	O	O	Related to Mahabharata	-	G
-	O	O	Related to Ramayana	-	B
-	O	O	Incomplete	-	G
-	O	O	Related to Ramayana	-	G
-	O	O	Kavya related to Bhagavata. Mixed MSS	-	G
Bis'vanatha Kara	O	O	Religious Kavya	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
668	311	1736	Vaidehisa Vilasa	Kavya	Upendra Bhañja
669	267	1425	Vilasa Candravati	Kavya	-
670	302	1687	Vilasa Candravati	Kavya	-
671	335	2003	Vilasa Candravati	Kavya	Bori Dasa
672	344	2070	Vilasa Candravati	Kavya	-
673	232	1211	-	Kavya (?)	-
674	321	1844	-	Kavya (?)	-
675	349	2145	-	Kavya (?)	Dinabandhu Dasa,
			-	Kavya (?)	Govardhana Kavi
676	240	1259	Unknown	Kavya (?)	Unknown
677	243	1275	Unknown	Kavya (?)	Unknown
678	339	2037	Mathura Mangala, Baidya S'astra	Kavya, Ayurveda	Dinakrsna Dasa,-
679	29	180	Basi Anuraga, Usamanasa Kirtana	Kavya, DS	-
680	23	148	Rasakallola, Karmakanda Divakara Paddhati	Kavya Karmakanda	Dinakrsna Dasa, Divakara
681	369	2404	Gopika Vilasa, Bhagavata	Kavya, Purana	Balarama Dasa
682	286	1534	Mathura Mangala, Bhagavata	Kavya, Purana	-
683	197	1061	Rasakallola, S'rimad Bhagavata	Kavya, Purana	Dinakrsna Dasa Jagannatha Dasa
684	5	40	Unknown	Mathematics	-
685	312	1747	Madana Vinoda Nirghanta	Metallurgy	Madana Pala
686	243	1276	Mixed Manuscript	Miscellaneous	-
687	269	1432	Mixed Manuscript	Miscellaneous	-
688	269	1433	Mixed Manuscript	Miscellaneous	-
689	280	1498	Mixed Manuscript	Miscellaneous	-
690	286	1541	Mixed Manuscript	Miscellaneous	-
691	290	1591	Mixed Manuscript	Miscellaneous	-
692	292	1604	Mixed Manuscript	Miscellaneous	-
693	297	1642	Mixed Manuscript	Miscellaneous	-
694	298	1652	Mixed Manuscript	Miscellaneous	-
695	301	1679	Mixed Manuscript	Miscellaneous	-
696	310	1734	Mixed Manuscript	Miscellaneous	-
697	366	2333	Mixed Manuscript	Miscellaneous	Bhimasena Bhoi
698	360	2260	Das'a Tala Ras'i Naksatra	Music	Nara Candra
699	363	2290	Goi Pranali	Music	-
700	360	2265	Pañcanga Tala	Music	-
701	302	1689	Sasthatala Badya	Music	-
702	353	2189	Tala Mrdanga S'astra	Music	-
703	239	1248	Tala Mrdanga S'astra	Music	-
704	249	1332	Tala Mrdanga S'astra	Music	-
705	365	2315	Talabadya	Music	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Tripathi					
-	O	C	Famous Odia Kavya	-	G
-	O	C	Odia Kavya	-	G
-	O	C	Odia Kavya	-	B
-	O	C	Odia Kavya	-	G
-	O	C	Odia Kavya	-	G
-	O	C	Incomplete MSS	-	B
-	O	C	Incomplete MSS	-	G
-	O	C	Two MSS. Incomplete	-	G
-	O	C	Incomplete	-	G
-	O	C	Odia Kavya (?)	-	G
-	O	C	Odia Kavya (?)	-	G
-	O	C	Odia religious Kavya & materia medica	-	G
Govinda Dasa, -	O	C	Related to Radha Krsna. Hindu religious text.	-	G
-	O,S	C	According to Matsya Purana Pratima Pratistha (Idol establishment) ritual are explained here. A text named as Ratra Dandanimaya ascribed to Kalidasa is also mentioned. Hindu rituals also.	-	G
-	O	C	Religious. Related to Bhagavata. Incomplete	-	B
Sapan Devata	O	C	Religious Kavya. Bhagavata 10th Skandha.	-	G
-	O	C	Karmakanda Mixed MSS.	-	G
-	O,E	C	Unknown text used the words S'ariku &c. with mathematical graphics.	-	B
-	O	C	Related to metals. Dravya Guna Paryaya	-	G
-	O	C	Motley MSS.	-	B
-	O	C	Mixed MSS. Kavya, Astrology, Purana &c.	-	G
-	O	C	Mixed MSS. Kavya & Others	-	G
-	O	C	Mixed MSS.	-	G
-	O	C	Mixed MSS.	-	B
-	O	C	Mixed MSS.	-	B
-	O	C	Mixed MSS. Ayurveda,Karmakanda,Purana &c.	-	G
-	O	C	Mixed MSS. Ayurveda,Karmakanda,Purana &c.	-	G
-	O	C	Mixed MSS. Ayurveda,Karmakanda,Purana &c.	-	G
-	O	C	Mixed MSS.	-	B
-	O	C	Mixed MSS.	-	B
-	O	C	Mixed Mss. Some Leaves are available.	-	B
-	O	C	Small text related to musical instrument	-	G
Gobai	O	C	Odia religious text with Tala Mrdanga knowledge	-	G
-	O	C	Tala-Badya. Broken Leaves. Small Text	-	B
-	O	C	Application of Musical instruments are explained	-	G
-	O,S	C	Music & application of musical instruments	-	G
-	O	C	Rules for creating various traditional musics	-	G
-	O	C	Rules for creating various traditional musics	-	G
-	O	C	Music and use of musical instruments	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
706	328	1931	Tala Mrdanga Badya	Music	-
707	291	1594	Badya S'astra, Candana Yatra, Vrndavana Sanyasa, Kalabhañjana	Music, Religious text Religious text	-
708	367	2370	Grama Bani, Mahaprabhu Janana	Odia Local Sayings, Hindu Orisons	Candi Dasa Brndavana Bhoi Pila
709	207	1095	Dutiya Gita	Pañcali	Krsna Dasa
710	208	1101	Dutiya Gita	Pañcali	Krsna Dasa
711	222	1160	Dutiya Gita	Pañcali	Krsna Dasa
712	321	1843	Sudusa Vrata	Pañcali	-
713	234	1221	-	Pañcali	-
714	240	1260	-	Pañcali	Hari Rañjana
715	242	1268	-	Pañcali	-
716	292	1614	-	Pañcali	-
717	310	1735A	-	Pañcali	-
718	366	2332	-, S'ri Sadavrata Boli	Pañcali	-
719	349	2141	Bhramaravara Pala	Pañcali	Kavi Karna
720	349	2141	Bhramaravara Pala	Pañcali	Kavi Karna
721	361	2277	Durga Astami Puajauñtia	Pañcali	-
722	321	1828	Durga Vrata, Dutiya Vamana Osa	Pañcali	Purastama Dasa
723	344	2079	Dutiya Gita	Pañcali	Krsna Dasa
724	331	1974	Dutivahana Katha, Bada Osa Katha	Pañcali	--
725	302	1688	Dutiya Gita	Pañcali	-
726	232	1203	Guru Pañcami Vrata	Pañcali	-
727	368	2385	Pas'cima Somanatha Katha	Pañcali	-
728	330	1951	Ravinarayana Katha	Pañcali	-
729	194	1043	Sada Vrata	Pañcali	Parama Sahu
730	232	1207	Sarvamangala Stuti	Pañcali	-
731	240	1255	Sarvamangala Stuti	Pañcali	-
732	261	1394	Sarvamangala Stuti	Pañcali	-
733	298	1662	Sarvamangala Stuti	Pañcali	-
734	367	2369	Sarvamangala Stuti	Pañcali	-
735	328	1925	Sarvamangala Stuti, Swana Koili	Pañcali	-
736	130	717	Sasthi Osa, Sudusa Vrata Katha, Ravinarayana Vrata Katha, Savitri Vrata Katha, Dutiya Osa, Ananta Vrata, Guruvara Osa, Somanatha Vrata	Pañcali	-
737	331	1962	Satyanarayana Katha, Ravinarayana Katha	Pañcali Pañcali	- -
738	13	93	Satyanarayana Mahatmya	Pañcali	-
739	56	340	Satyanarayana Mahima Aykhyana	Pañcali	Madhusudana

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Mixed MSS. Tala Mrdanga Vadya &c.	-	G
-	O	C	Musical & Religious Literature	-	G
-	O	C	Odia Kavya, Jagannatha Prayers	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
Nidhi Dasa	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	B
-	O	C	Pancali like Odia Purana related to the consecrate of Goddess Laksmi	-	G
-	O,B	C	RT with rituals recited at the time of a particular BA.	-	B
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O,S	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	B
Gaura Carana Sadananda Singha Jamidara	O	C	Odia religious text with rituals recited at the time of a particular worship. Incomplete.	1939 A.D.	B
-	O	C	M.RT with rituals recited at the time of a particular worship.	-	G
-	O,B	C	RT with rituals recited at the time of a particular BA.	-	G
-	O,B	C	RT with rituals recited at the time of a particular BA.	-	B
-	O	C	RT with rituals recited at the time of a particular worship.	-	B
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
Dayanidhi Dasa Baistamba, Kes'ava Dasa Baistamba	O	C	Odia religious text with rituals recited at the time of a particular worship.	Birakis'ora Deva 22 Anka	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
Dhananjaya Mahapatra	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
S'artuka S'atapathi	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
Lavani Takaka	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship. Inc	-	G
Purus'ottama Dasa (?	O,S	C	Panegyric song related to the consecrate of various Deities & related to various Puranas like S'iva Purana, Skandha Purana, Surya Purana, Baistamba Purana, Mahabharata etc.	-	G
-	O,S	C	Odia religious text with rituals recited at the time of a particular worship.	-	G
Madhusudana Dwija	O,B	C	M.RT with rituals recited at the time of a particular worship.	-	B
-	O	C	M.RT with rituals recited at the time of a particular worship.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
740	366	2329	Satyanarayana Puja	Pañcali	-
741	234	1226	Satyanarayana Puja, Karmakanda	Pañcali	Rasananda
742	267	1423	Sola Pala	Pañcali	Rasananda
743	331	1973	Somanatha Vrata	Pañcali	-
744	29	185	S'rī Laksmī Purana, Dhana Manika Osa Katha	Pañcali	Giridhara
745	16	111	S'rī Satyanarayana Vrata	Pañcali	-
746	372	2445	Sudusa Vrata Katha, Dutivahana Katha, Puajauñtia Katha	Pañcali	-
747	216	1132	Sudusa Vrata	Pañcali	-
748	367	2367	Trinatha Mela	Pañcali	-
749	347	2120	Trinatha Puja	Pañcali	-
750	208	1104	Unknown	Pañcali	-
751	286	1538	Unknown	Pañcali	-
752	359	2247	Unknown	Pañcali	-
753	360	2266	Unknown	Pañcali	-
754	311	1744	Vinayaka Vrata, Savitrī Vrata, Somanatha Vrata, Ravinarayana Vrata, Ananta Vrata	Pañcali	-
755	313	1756	Sudusa Vrata, Namaratna Gita	Pañcali, DS	-
756	207	1097	Savitrī Vrata, Govindastaka	Pañcali, Hindu Orisons	-, Sankaracarya
757	62	369	Sasthi Osa, Kanva Samhita	Pañcali, Veda	-
758	328	1932	Dhana Manika Katha, Sudusa Vrata Katha	Pañcali	-
759	373	2465	Canudivada (?)	Philosophy (?)	-
760	331	1969	Bhujangastaka, Bhujangaprayasa Sudusa Vrata	Philosophy, Pañcali	Sankaracarya -
761	330	1948	Hanumana Pras'na	Prognosis	-
762	248	1318	Hanumana Pras'na	Prognosis	-
763	279	1494	Hanumana Pras'na	Prognosis	-
764	330	1945	Hanumana Pras'na	Prognosis	-
765	372	2444	Hanumana Pras'na	Prognosis	-
766	314	1775	Hanumana Pras'na	Prognosis	-
767	334	2000	HanumanaPras'na, Gayatrī, Trailokya Mangala Kavaca	Prognosis ; Hindu Orisons	-
768	360	2259	Avakas'a Malika	Prophecy	Dinakrsna Dasa
769	310	1732	Jas'ovanta Malika	Prophecy	Jasovanta Dasa
770	321	1840	Jas'ovanta Malika	Prophecy	Jasovanta Dasa
771	78	432	Siddhanta Candrika, Unknown	Prophecy	S'ridhara Dasa, Bhima Bho
772	72	413	Yugavda Malika	Prophecy	S'yama Dasa
773	304	1700	.....Purana (?)	Purana	-
774	300	1670	.....Purana	Purana	-
775	165	898	Adhyatma Ramayana	Purana	Ravi S'ankara Dasa
776	200	1073	Adhyatma Ramayana	Purana	Haladhara Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
Ramanatha Dasa	O,B	C	RT with rituals recited at the time of a particular BA.	-	G
-	O,S	C	RT with rituals recited at the time of a particular worship.	-	G
Jaya Mis'ra	O	C	RT with rituals recited at the time of a particular worship.	-	G
Nabaghana S'arma	O	C	RT with rituals recited at the time of a particular worship.	-	G
Natawar Dasa	O,S	C	Encomiastic song with rituals related to the consecrate of various Deities & related to various Purana.	-	G
-	O	C	Incomplete	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	B
Narayana Dasa	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O	C	RT with rituals recited at the time of a particular worship.	-	G
-	O,S	C	Odia Pañcalis & religious rites with customaries recited at the time of various worship.	-	G
Krsna Dhara	O	C	Pañcali like Odia Purana related to the consecrate of Goddess Laksmi & Devotional literature.	-	G
Narayana Ratha,	O,S	C	Skandha Purana(1). Hindu Orisons (2)	-	G
-	O,S	C	Part of Skandha Purana. Yajurveda	-	G
-	O	C	Odia religious text is recited at the time of a particular worship	-	G
-	O	C	-	-	G
-	S,C	C	Sanskrit verses dealing with philosophical ideas,	-	G
-	S,C	C	Odia Pañcali related to the vow of Laxmi.	-	G
-	O	C	Prediction about how something	-	G
-	O	C	Prediction about how something	-	G
-	O	C	Prediction about how something	-	G
-	O	C	Prediction about how something	-	G
-	O	C	Prediction about how something	-	G
-	O	C	Mixed MSS. Pprediction about how something &c.	-	G
-	O,S	C	Prediction about how something. Prayers. Mixed with Ayurveda & Karmakanda MSS	-	B
-	O	C	Future foretell	-	G
-	O	C	Future forecast	-	G
Prahlada Patra	O	C	Future presage	-	G
Akrura Raula	O	C	Religious text Malika	1921 A.D	B
Akrura Mali	O	C	Future forcasting	1920 A.D.	G
-	O	C	Saptama Sagara, Purvardha Khanda	-	G
-	O,S	C	Odia Puranic text	-	G
Mahadeva Ratha	O	C	Odia Puranic text (Mukunda Deva 26 Anka)	1921 A.D.	G
-	O	C	Uttara Kanda	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
777	315	1785	Adhyatma Ramayana	Purana	-
778	70	393	Bais'akha Mahatmya	Purana	Rama Dasa
779	204	1088	Bais'akha Mahatmya	Purana	Rama Dasa
780	366	2322	Bais'akha Mahatmya	Purana	Rama Dasa
781	276	1475	Bhagavad-Gita Avakas'a	Purana	-
782	370	2408	Bhagavata	Purana	-
783	228	1183	Bhagavata Puranasara, Premabhagavata	Purana	-
784	281	1506	Bhagavata Rahasa	Purana	-
785	326	1906	Brahmanda Purana	Purana	Garigadhara Panda
786	186	986	Devi Mahatmya	Purana	Garigadhara Ksatriya
787	336	2010	Dharma Purana	Purana	-
788	306	1708	Dhruva Stuti	Purana	Bamana Dasa
789	40	245	Dwarika Tika	Purana	-
790	217	1136	Ganga Mahatmya	Purana	-
791	242	1269	Ganga Mahatmya	Purana	-
792	298	1653	Ganga Mahatmya	Purana	-
793	357	2236	Ganga Mahatmya	Purana	-
794	145	801	Guruvara Vrata	Purana	-
795	296	1636	Harijanma Purana	Purana	-
796	74	416	Harivams'a	Purana	-
797	74	417	Harivams'a	Purana	-
798	74	418	Harivams'a	Purana	Acyuta Dasa
799	74	419	Harivams'a	Purana	Acyuta Dasa
800	76	426	Harivams'a	Purana	-
801	77	430	Harivams'a	Purana	Acyuta Dasa
802	77	429	Harivams'a	Purana	-
803	166	903	Harivams'a	Purana	Acyuta Dasa
804	186	989	Harivams'a	Purana	-
805	364	2298	Harivams'a	Purana	-
806	365	2303	Harivams'a	Purana	-
807	365	2304	Harivams'a	Purana	Acyuta Dasa
808	365	2305	Harivams'a	Purana	Sarala Dasa
809	368	2374	Harivams'a	Purana	Acyuta Dasa
810	368	2379	Harivams'a	Purana	-
811	369	2389	Harivams'a	Purana	Acyutananda Dasa
812	369	2390	Harivams'a	Purana	Acyutananda Dasa
813	369	2392	Harivams'a	Purana	Acyuta Dasa
814	370	2414	Harivams'a	Purana	Acyuta Dasa
815	372	2436	Harivams'a	Purana	Acyuta Dasa
816	372	2440	Harivams'a	Purana	Acyuta Dasa
817	378	2497	Harivams'a	Purana	-
818	282	1507	Harivams'a Bhagavata	Purana	-
819	257	1366	Harivams'a Patha Padha	Purana	Acyuta Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Dinabandhu Mis'ra	O,S	C	Odia religious text	-	G
-	O	C	Part of Skandha Purana.	-	G
-	O	C	Part of Skandha Purana.	-	G
Satyananda Dasa	O	C	Part of Skandha Purana.	-	G
-	O	C	Text related to Bhagavad-Gita	-	B
-	O	C	Janma Khanda	-	B
Sadas'iva Dasa	O	C	Puranic text realated to Krsnalila	1941 A.D.	G
Mukunda Dasa	O	C	Trutiya Skandha	1899 A.D.	G
-	O	C	Religious Text	-	G
Krpasindhu Gauñtia	O	C	With detailed Index. (Mukunda Deva 8 Anka)	1967 Sana Sala (?)	G
Pañcu Pradhana	O	C	Lavana Sagara	-	G
-	O	C	Bhagavata Caturtha Skandha	-	G
-	O,S	C	Prathama Adhyaya. Related to Bhagavata	-	G
-	O	C	Related to the merits of Devi Ganga	-	G
-	O	C	Odia puranic text related to river Ganga	-	G
-	O	C	Puranic text related to river Ganga. Mixed MSS	-	G
Lavanii Gauñtia	O	C	Ibid. Full of picures & paintings	1932 Samvat	G
-	O	C	Laksmi Purana	-	G
-	O	C	Purana related to Mahabharata	-	G
-	O	C	Krsna Janma	-	G
-	O	C	Prathama Khanda	-	G
Sudars'ana Kuañra	O	C	Jarasandha Dhadi	-	G
Sudars'ana Kuañra	O	C	Revati Bibaha	-	G
-	O	C	Hari Janma	-	G
-	O	C	Odia Purana. Part of Mahabharata.	-	G
-	O	C	Rukmini Bibaha	-	G
Satyavadi Behera	O	C	Odia Purana. Part of Mahabharata,	-	G
Bmdavana Dasa	O	C	Odia Purana. Part of Mahabharata.	1930 A.D.	G
-	O	C	Janma Khanda. Incomplete.	-	G
-	O	C	Odia Purana. Part of Mahabharata.	-	G
Sadhurama	O	C	Janma Khanda.	1919 Sala	G
-	O	C	Prathama Khanda.	-	B
Gobinda Gauñtia	O	C	Odia Purana. Part of Mahabharata.	-	G
-	O	C	Odia Purana. Part of Mahabharata.	-	G
Satyavadi Mis'ra	O	C	Odia Purana. Part of Mahabharata.	Mukunda Deva 35 Anka	G
-	O	C	Odia Purana. Part of Mahabharata.	-	G
Stubi Nayaka	O	C	Odia Purana. Part of Mahabharata.	-	B
Satyavadi Mis'ra	O	C	Odia Purana. Part of Mahabharata.	Mukunda Deva 35 Anka	G
-	O	C	Odia Purana. Part of Mahabharata.	-	G
Mahes'wara Tripathi	O	C	Odia Purana. Part of Mahabharata.	Mukunda Deva 35 Anka	G
S'yamasundara S'atapathi	O	C	Odia Purana. Part of Mahabharata.	1978 Samvat Sala, 1922 A.D.	G
-	O	C	Trtiya Rahasa. With Photo. Long Size.	-	G
Vipra Cintamani	O	C	Odia Purana related to Mahabharata.	Mukunda Deva 39	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
820	229	1187	Harivams'a Purana	Purana	Acyuta Dasa
821	244	1285	Harivams'a Purana	Purana	-
822	246	1294	Harivams'a Purana	Purana	-
823	254	1354	Harivams'a Purana	Purana	Acyuta Dasa
824	254	1355	Harivams'a Purana	Purana	-
825	255	1360	Harivams'a Purana	Purana	-
826	263	1399	Harivams'a Purana	Purana	-
827	264	1405	Harivams'a Purana	Purana	-
828	266	1416	Harivams'a Purana	Purana	-
829	266	1417	Harivams'a Purana	Purana	-
830	280	1496	Harivams'a Purana	Purana	Khiru Gauntia
831	281	1504	Harivams'a Purana	Purana	-
832	282	1512	Harivams'a Purana	Purana	-
833	283	1518	Harivams'a Purana	Purana	-
834	283	1514	Harivams'a Purana	Purana	-
835	284	1519	Harivams'a Purana	Purana	Acyuta Dasa
836	284	1520	Harivams'a Purana	Purana	-
837	284	1521	Harivams'a Purana	Purana	Acyuta Dasa
838	285	1529	Harivams'a Purana	Purana	-
839	285	1526	Harivams'a Purana	Purana	-
840	291	1597	Harivams'a Purana	Purana	-
841	291	1599	Harivams'a Purana	Purana	-
842	300	1673	Harivams'a Purana	Purana	-
843	319	1814	Harivams'a Purana	Purana	-
844	348	2130	Harivams'a Purana	Purana	Sanmuca Dasa Kavi
845	361	2268	Harivams'a Purana	Purana	Acyuta Dasa
846	363	2286	Harivams'a Purana	Purana	-
847	257	1365	Itihasa Purana	Purana	-
848	262	1396	tihasa Purana (?)	Purana	-
849	77	428	Jagamohana Ramayana	Purana	Is'wara Dasa
850	186	987	Jagamohana Ramayana	Purana	Siddhes'wara Dasa
851	187	1003	Jagamohana Ramayana	Purana	Balarama Dasa
852	190	1017	Jagamohana Ramayana	Purana	Balarama Dasa
853	190	1018	Jagamohana Ramayana	Purana	Balarama Dasa
854	191	1019	Jagamohana Ramayana	Purana	Balarama Dasa
855	191	1021	Jagamohana Ramayana	Purana	Balarama Dasa
856	191	1020	Jagamohana Ramayana	Purana	Balarama Dasa
857	191	1022	Jagamohana Ramayana	Purana	Balarama Dasa
858	239	1245	Jagamohana Ramayana	Purana	Balarama Dasa
859	240	1251	Jagamohana Ramayana	Purana	Balarama Dasa
860	240	1254	Jagamohana Ramayana	Purana	Balarama Dasa
861	244	1287	Jagamohana Ramayana	Purana	Balarama Dasa
862	247	1298	Jagamohana Ramayana	Purana	Balarama Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
				Anka.1841 S'akabda	
-	O	C	Odia Purana related to Mahabharata.	-	G
-	O	C	Purana related to Mahabharata. Janma Khanda.	-	G
-	O	C	Odia Purana related to Mahabharata.	-	G
Vipra Cintamani	O	C	Sixth Skandha. (Mukunda Deva 43 Anka)	1835 S'akabda	G
-	O	C	OP related to Mahabharata. 2nd Khanda. Incomplete	-	G
Vipra Cintamani	O	C	Odia Purana related to Mahabharata.	-	G
-	O	C	Caturtha Khanda	-	G
-	O	C	Odia Purana related to Mahabharata.	-	G
Balarama Mis'ra	O	C	Purana related to Mahabharata with picture	-	G
Balarama Mis'ra	O	C	Purana related to Mahabharata.	-	G
-	O	C	Odia Purana related to Mahabharata.	Mukunda Deva 29 Anka	G
Carana Dasa	O	C	Odia Purana related to Mahabharata.	-	G
-	O	C	Purana related to Mahabharata. With Photo.	-	G
-	O	C	Purana related to Mahabharata. Hari Janma	-	G
-	O	C	P related to Mahabharata. Rukmini Vivaha	Mukunda Deva 22 Anka	G
Mukunda Dasa	O	C	Jarasandha Dhadi. Pancama Kanda	5/10/1956	G
Kali Dasa	O	C	Purana related to Mahabharata.	-	G
Mukunda Deva	O	C	Purana related to Mahabharata.(Mukunda Deva	27 Anka.) 1824 S'akabda	G
-	O	C	P related to Mahabharata. Jarasandha Dhadi.	Mukunda Deva 41 Anka	G
Vanamali Dasa	O	C	Purana related to Mahabharata. Hari janma	-	G
-	O	C	Purana related to Mahabharata.Trtiya Skandha	-	G
Vipra Lokanatha	O	C	Odia Purana related to Mahabharata.	Ramacandra Deva 31 Anka	G
-	O	C	Odia Purana related to Mahabharata.	-	G
-	O	C	P related to Mahabharata. Caturtha Skandha	-	G
Alekha Gauntia	O	C	Odia Purana related to Mahabharata.	11/08/1926	G
Padmanabha Dasa	O	C	Odia Purana related to Mahabharata.	Mukunda Deva 15 Anka	G
-	O	C	Odia Purana related to Mahabharata.	-	G
-	O	C	Odia Purana related to Mahabharata.	-	G
Madhava Jyotisa	O	C	Odia Purana related to Mahabharata.	-	G
-	O	C	Adya Kanda	-	G
Palau Bariha	O	C	Vilanka Ramayana	21/01/1920	G
Baluriki Devata	O	C	Ayodhya Kanda	-	G
-	O	C	Odia Ramayana	Divyasingha Maharaja 12 Anka	G
-	O	C	Odia Ramayana	-	G
S'ri Vinayaka	O	C	Odia Ramayana	-	G
Baluriki Devata	O	C	Indrajita Vadha	-	G
Baluriki Devata	O	C	Lanka Kanda. Ravana Vadha	Divyasingha Deva 14 Anka	G
S'ri Vinayaka	O	C	Sundara Kanda	Divyasingha Deva 12 Anka	G
-	O	C	Odia Ramayana	-	G
-	O	C	Odia Ramayana.	-	G
-	O	C	Odia Ramayana.	-	G
-	O	C	Odia Ramayana. Kiskindha Kanda	-	G
-	O	C	Odia Ramayana. Kiskindha Kanda	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
863	257	1368	Jagamohana Ramayana	Purana	Balarama Dasa
864	265	1408	Jagamohana Ramayana	Purana	Balarama Dasa
865	266	1415	Jagamohana Ramayana	Purana	Balarama Dasa
866	283	1517	Jagamohana Ramayana	Purana	Balarama Dasa
867	312	1751	Jagamohana Ramayana	Purana	Balarama Dasa
868	314	1771	Jagamohana Ramayana	Purana	Balarama Dasa
869	314	1773	Jagamohana Ramayana	Purana	Balarama Dasa
870	318	1809	Jagamohana Ramayana	Purana	Balarama Dasa
871	318	1810	Jagamohana Ramayana	Purana	Balarama Dasa
872	318	1811	Jagamohana Ramayana	Purana	Balarama Dasa
873	325	1886	Jagamohana Ramayana	Purana	Balarama Dasa
874	353	2183	Jagamohana Ramayana	Purana	Balarama Dasa
875	353	2187	Jagamohana Ramayana	Purana	Balarama Dasa
876	359	2244	Jagamohana Ramayana	Purana	Balarama Dasa
877	362	2279	Jagamohana Ramayana	Purana	Balarama Dasa
878	363	2287	Jagamohana Ramayana	Purana	Balarama Dasa
879	370	2413	Jagamohana Ramayana	Purana	Bikrama (?)
880	371	2429	Jagamohana Ramayana	Purana	Balarama Dasa
881	372	2438	Jagamohana Ramayana	Purana	Balarama Dasa
882	378	2498	Jagamohana Ramayana	Purana	Balarama Dasa
883	378	2500	Jagamohana Ramayana	Purana	Balarama Dasa
884	14	103	Kartika Mahatmya	Purana	Mahadeva Dasa
885	24	153	Kartika Mahatmya	Purana	Mahadeva Dasa
886	66	382	Kartika Mahatmya	Purana	Mahadeva Dasa
887	71	396	Kartika Mahatmya	Purana	Mahadeva Dasa
888	181	968	Kartika Mahatmya	Purana	Mahadeva Dasa
889	185	984	Kartika Mahatmya	Purana	Mahadeva Dasa
890	188	1009	Kartika Mahatmya	Purana	Mahadeva Dasa
891	193	1034	Kartika Mahatmya	Purana	Mahadeva Dasa
892	194	1040	Kartika Mahatmya	Purana	Mahadeva Dasa
893	194	1045	Kartika Mahatmya	Purana	Mahadeva Dasa
894	194	1037	Kartika Mahatmya	Purana	Mahadeva Dasa
895	196	1054	Kartika Mahatmya	Purana	Mahadeva Dasa
896	205	1090	Kartika Mahatmya	Purana	Mahadeva Dasa
897	206	1093	Kartika Mahatmya	Purana	Mahadeva Dasa
898	209	1105	Kartika Mahatmya	Purana	Mahadeva Dasa
899	213	1113	Kartika Mahatmya	Purana	Mahadeva Dasa
900	213	1115	Kartika Mahatmya	Purana	Mahadeva Dasa
901	214	1119	Kartika Mahatmya	Purana	Mahadeva Dasa
902	214	1120	Kartika Mahatmya	Purana	Mahadeva Dasa
903	229	1188	Kartika Mahatmya	Purana	Mahadeva Dasa
904	229	1190	Kartika Mahatmya	Purana	Mahadeva Dasa
905	243	1274	Kartika Mahatmya	Purana	Mahadeva Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Candra Ghadai	O	C	Odia Ramayana.	-	G
-	O	C	Uttara Kanda. Long Size MSS	-	G
Cintamani Dasa	O	C	Odia Ramayana. Ayodhya Kanda	-	G
-	O	C	Odia Ramayana.	Rama Candra Deva 25 Anka	G
-	O	C	Odia Ramayana.	1327 Sana Sala	G
-	O	C	Odia Ramayana. Kiskindha Kanda	1907 A.D.	B
-	O	C	Odia Ramayana. Lanka Kanda	-	G
Udaya Kara	O	C	Odia Ramayana.	19/11/1907 A.D.	B
Sevaka Mahapatra	O	C	Odia Ramayana. Sundara Kanda	Sala 1979	G
-	O	C	Odia Ramayana. Lanka Kanda	-	G
Subi Nayaka	O	C	Odia Ramayana. Kiskindha Kanda	Mukund Dev 23 Anka 1886 S'akabda	G
Krsna Candra Babaj	O	C	Odia Ramayana.	1932 Samvata	G
Krsna Candra Babaj	O	C	Odia Ramayana.	1939 A.D.	G
Krsna Candra S'arma	O	C	Odia Ramayana.	1939 Sala (A.D)	G
-	O	C	Odia Ramayana. Kiskindha Kanda	-	G
Krsna Candra Babaj	O	C	Odia Ramayana. Kiskindha Kanda	Divyasingha Deva 22 Anka	G
Bhakta Dasa	O	C	Odia Ramayana.	Bira Kis'oradeva Vijaya Anka	G
Govinda Gauntia	O	C	Odia Ramayana.	1938 A.D.	G
Krsna Candra Dwija	O	C	Odia Ramayana. Lanka Kanda	Divyasingha Deva 19 Anka	B
S'ri Vinayaka	O	C	Odia Ramayana. Aranya Kanda	-	G
-	O	C	-	-	G
-	O	C	Incomplete. Related to Padma Purana Uttara Khanda	-	G
-	O	C	Incomplete. Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
Cakradhara Baistamba	O	C	Related to Padma Purana Uttara Khanda	-	G
Ratnakara Gauntia	O	C	Related to Padma Purana Uttara Khanda	1963 Samvat Sala	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
Raghunatha Tripathi	O	C	Related to Padma Purana Uttara Khanda	Mukunda Deva 19 Anka, 1300 Sana Sala	G
Bis'wanatha Mahanti	O	C	Related to Padma Purana Uttara Khanda	1929 A.D.	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Incomplete. Related to Padma Purana Uttara Khanda	-	G
-	O	C	Incomplete. Related to Padma Purana Uttara Khanda	-	G
Ananda Panda	O	C	Related to Padma Purana Uttara Khanda	Samvat 1910 Sala	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
Dambaru Dasa	O	C	Related to Padma Purana Uttara Khanda	-	G
Balarama Vipra	O	C	Related to Padma Purana Uttara Khanda	-	G
Baidhara Tripath	O	C	Related to Padma Purana Uttara Khanda	1308 Sana Sala	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
Bahadura Dasa	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	1949 A.D.	G
-	O	C	Part of Padma Purana Uttara Khanda & mixed MSS	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
906	247	1300	Kartika Mahatmya	Purana	Mahadeva Dasa
907	252	1348	Kartika Mahatmya	Purana	Mahadeva Dasa
908	256	1364	Kartika Mahatmya	Purana	Mahadeva Dasa
909	267	1420	Kartika Mahatmya	Purana	Mahadeva Dasa
910	269	1437	Kartika Mahatmya	Purana	Mahadeva Dasa
911	275	1467	Kartika Mahatmya	Purana	Mahadeva Dasa
912	288	1563	Kartika Mahatmya	Purana	Mahadeva Dasa
913	290	1588	Kartika Mahatmya	Purana	Mahadeva Dasa
914	302	1685	Kartika Mahatmya	Purana	Mahadeva Dasa
915	310	1727	Kartika Mahatmya	Purana	Mahadeva Dasa
916	312	1749	Kartika Mahatmya	Purana	Mahadeva Dasa
917	314	1774	Kartika Mahatmya	Purana	Mahadeva Dasa
918	315	1784	Kartika Mahatmya	Purana	Mahadeva Dasa
919	319	1816	Kartika Mahatmya	Purana	Mahadeva Dasa
920	325	1892	Kartika Mahatmya	Purana	Mahadeva Dasa
921	332	1981	Kartika Mahatmya	Purana	Mahadeva Dasa
922	339	2034	Kartika Mahatmya	Purana	Mahadeva Dasa
923	340	2043	Kartika Mahatmya	Purana	Mahadeva Dasa
924	343	2059	Kartika Mahatmya	Purana	Mahadeva Dasa
925	348	2135	Kartika Mahatmya	Purana	Mahadeva Dasa
926	353	2181	Kartika Mahatmya	Purana	Mahadeva Dasa
927	357	2227	Kartika Mahatmya	Purana	Mahadeva Dasa
928	357	2228	Kartika Mahatmya	Purana	Mahadeva Dasa
929	357	2232	Kartika Mahatmya	Purana	Mahadeva Dasa
930	357	2235	Kartika Mahatmya	Purana	Mahadeva Dasa
931	377	2496	Kartika Mahatmya	Purana	Mahadeva Dasa
932	25	158	Kartika Mahatmya, Mukti Purana	Purana	Mahadeva Dasa, Madhava
933	316	1788	Kartikavrata Udjapanavidhi	Purana	-
934	71	397	Laksmi Purana	Purana	Balarama Dasa
935	13	92	Laksmi Purana	Purana	Balarama Dasa
936	72	411	Laksmi Purana	Purana	Balarama Dasa
937	220	1149	Laksmi Purana	Purana	Balarama Dasa
938	319	1815	Laksmi Purana	Purana	Balarama Dasa
939	328	1930	Laksmi Purana	Purana	Balarama Dasa
940	330	1961	Laksmi Purana	Purana	Balarama Dasa
941	335	2008	Laksmi Purana	Purana	Balarama Dasa
942	344	2066	Laksmi Purana	Purana	Balarama Dasa
943	367	2366	Laksmi Purana	Purana	Balarama Dasa
944	194	1038	Magha Mahatmya, Karmakanda	Purana, Karmakanda	Krsna Dasa, -
945	196	1051	Magha Mahatmya	Purana	Dinakrsna Dasa
946	251	1341	Magha Mahatmya	Purana	-
947	267	1422	Magha Mahatmya	Purana	Dinakrsna Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Related to Padma Purana Uttara Khanda	1960 A.D. (?)	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	B
Ramakrsna Mis'ra	O	C	Part of Padma Purana Uttara Khanda. Prathama Adhyáya	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
Narayana Mahapatra	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Part of Padma Purana Uttara Khanda & mixed MSS	-	B
Bhikari Carana Tripathi	O	C	Part of Padma Purana Uttara Khanda	Mukunda Deva 24 Anka, 1325 Sana Sala	G
Sankuli Acarya	O	C	Part of Padma Purana Uttara Khanda	Ramacandra Deva 35 Anka	G
-	O	C	Part of Padma Purana Uttara Khanda. Incomplete	-	B
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	G
-	O	C	Related to Padma Purana Uttara Khanda	-	B
Cakradhara Baistamba	O	C	Part of Padma Purana Uttara Khanda	-	G
-	O	C	Part of Padma Purana Uttara Khanda	-	B
Madanamohana Chainguru Mistri	O	C	Part of Padma Purana Uttara Khanda	Mukunda Deva 43 Anka	G
Narasingha Mis'ra	O	C	Part of Padma Purana Uttara Khanda	Mukunda Deva 43 Anka	G
-	O	C	Part of Padma Purana Uttara Khanda	-	G
-	O	C	Part of Padma Purana Uttara Khanda	-	G
Bhagavana Purle	O	C	Part of Padma Purana Uttara Khanda	1923 Samvat	G
Mahadeva Ratha	O	C	Part of Padma Purana Uttara Khanda	Mukunda Deva 13 Anka, 1848 Sala	G
-, Gangadhara Gauntia	O	C	Puranic text. The date of second is mentioned	3/12/1901	B
-	O,S	S	Part of Padma Purana Uttara Khanda & Rituals	-	G
Jagata Bhañja	O	C	Related to the vow of Goddess Laksmi	-	G
-	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	G
-	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	G
-	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	G
-	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	G
-	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	G
Madana Gauntia	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	B
-	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	G
Madhusudana Dasa	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	G
-	O	C	Pañcali like O.P related to the vow of Goddess Laksmi	-	G
-	O,S	C	Incomplete. Mixed with Karmakanda MSS	-	G
-	O	C	Odia Purana related to the month Magha	1899 Samvat Sala	G
Mandara Krsna Bagha	O	C	Odia Purana related to the month Magha	-	G
-	O	C	Odia Purana related to the month Magha	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
948	277	1479	Magha Mahatmya	Purana	Kavi Krsna Dasa
949	296	1635	Magha Mahatmya	Purana	-
950	316	1795	Magha Mahatmya	Purana	-
951	324	1879	Magha Mahatmya	Purana	Krsna Dasa
952	325	1889	Magha Mahatmya	Purana	-
953	357	2230	Magha Mahatmya	Purana	Dinakrsna Dasa
954	76	425	Mahabharata	Purana (Epic)	Acyuta Dasa
955	235	1228	Mahabharata	Purana (Epic)	-
956	238	1241	Mahabharata	Purana (Epic)	S'arala Dasa
957	238	1240	Mahabharata	Purana (Epic)	-
958	241	1261	Mahabharata	Purana (Epic)	S'arala Dasa
959	241	1263	Mahabharata	Purana (Epic)	S'arala Dasa
960	253	1351	Mahabharata	Purana (Epic)	-
961	254	1353	Mahabharata	Purana (Epic)	-
962	281	1501	Mahabharata	Purana (Epic)	S'arala Dasa
963	281	1502	Mahabharata	Purana (Epic)	S'arala Dasa
964	284	1524	Mahabharata	Purana (Epic)	S'arala Dasa
965	285	1527	Mahabharata	Purana (Epic)	S'arala Dasa
966	291	1593	Mahabharata	Purana (Epic)	-
967	292	1611	Mahabharata	Purana (Epic)	-
968	294	1626	Mahabharata	Purana (Epic)	-
969	295	1633	Mahabharata	Purana (Epic)	-
970	317	1804	Mahabharata	Purana (Epic)	S'arala Dasa
971	318	1812	Mahabharata	Purana (Epic)	Gopi Dasa
972	323	1865	Mahabharata	Purana (Epic)	Krsna Singha
973	341	2046	Mahabharata	Purana (Epic)	Raja Krsna Singha (of Dharakota)
974	346	2085	Mahabharata	Purana (Epic)	S'arala Dasa
975	349	2142	Mahabharata	Purana (Epic)	S'arala Dasa
976	350	2151	Mahabharata	Purana (Epic)	S'arala Dasa
977	354	2203	Mahabharata	Purana (Epic)	S'arala Dasa
978	354	2194	Mahabharata	Purana (Epic)	Krsna Singha
979	356	2225	Mahabharata	Purana (Epic)	Raja Krsna Singha
980	358	2239	Mahabharata	Purana (Epic)	Vipra Gopi Dasa
981	358	2241	Mahabharata	Purana (Epic)	-
982	360	2257	Mahabharata	Purana (Epic)	S'arala Dasa
983	361	2270	Mahabharata	Purana (Epic)	S'arala Dasa
984	361	2269	Mahabharata	Purana (Epic)	S'arala Dasa
985	361	2271	Mahabharata	Purana (Epic)	-
986	362	2280	Mahabharata	Purana (Epic)	-
987	362	2281	Mahabharata	Purana (Epic)	Raja Krsna Singha
988	363	2288	Mahabharata	Purana (Epic)	-
989	367	2336	Mahabharata	Purana (Epic)	S'arala Dasa
990	367	2351	Mahabharata	Purana (Epic)	S'arala Dasa
991	368	2377	Mahabharata	Purana (Epic)	S'arala Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Odia Purana related to the month Magha	-	G
Rama Candra Dasa	O	C	Odia Purana related to the month Magha	-	G
-	O	C	Odia Purana related to the month Magha	-	G
-	O	C	Odia Purana related to the month Magha	Mukunda Deva 12 Anka	G
Mohana Mis'ra	O	C	Odia Purana related to the month Magha	Mukunda Deva 45 Anka	G
Sarariga Bhoi	O	C	Odia Purana related to the month Magha	-	G
-	O	C	Virata Parva	-	G
-	O	C	Virata Parva	-	G
Cintamani	O	C	Odia Mahabharata	Mukunda Deva 42 Anka	G
-	O	C	Odia Mahabharata. Virata Parva	-	G
Bhagavana Dasa	O	C	Odia Mahabharata	-	G
-	O	C	Odia Mahabharata. Virata Parva	-	G
Bharata Tripathi	O	C	Odia Mahabharata. Virata Parva	-	G
-	O	C	Odia Mahabharata. S'alya Parva	-	G
Suvarna Bhatta	O	C	Odia Mahabharata.	29/06/1913	G
-	O	C	Odia Mahabharata. Virata Parva	-	G
Gopi Dasa	O	C	Odia Mahabharata. Adya Parva	-	G
Gopi Dasa	O	C	Odia Mahabharata. Astadas'a Parva	-	G
-	O	C	Odia Mahabharata. Virata Parva	-	G
-	O	C	Odia Mahabharata.	-	G
-	O	C	Odia Mahabharata.	-	G
Saptavadi Pani	O	C	Odia Mahabharata.	1938 A.D.	G
-	O	C	Odia Mahabharata. Incomplete.	-	G
-	O	C	Odia Mahabharata. Astadas'a Parva	-	B
-	O	C	Virata Parva, Udyoga, Adi, Sabha Parva etc.	-	G
S'yama Sundar Pattanayaka Devibho	O	C	Odia Mahabharata. Astadas'a Parva	Birakis'ora Maharaja 9 Anka	G
Ganesa Dvija	O	C	Odia Mahabharata. Virata Parva	-	B
-	O	C	Odia Mahabharata. Mixed MSS	-	G
Prasadi S'atapathi	O	C	Odia Mahabharata. Karna Parva	-	G
-	O	C	Odia Mahabharata.	-	G
Narasingha Nanda	O	C	Odia Mahabharata. S'alya Parva	-	G
Narasingha Nanda	O	C	Odia Mahabharata. Sabha Parva	1920 A.D.	G
Dayasagara Dasa	O	C	Odia Mahabharata. 379 Pages. Incomplete	-	G
-	O	C	Odia Mahabharata.	-	G
-	O	C	Odia Mahabharata. Astadas'a Parva	-	G
-	O	C	Odia Mahabharata.	-	G
Ghanas'yama Purohita	O	C	Odia Mahabharata. Sabha Parva	-	G
-	O	C	Odia Mahabharata. Virata Parva	-	G
-	O	C	Odia Mahabharata.	-	G
-	O	C	Odia Mahabharata. Virata Parva	1920 Samvat	G
-	O	C	Odia Mahabharata. Adi Parva	-	G
Prasadi S'atapathi	O	C	Odia Mahabharata.	Mukunda Deva 34 Anka	G
-	O	C	1st part, 2nd chapter	1306 Sala	G
-	O	C	Odia Purana	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
992	368	2378	Mahabharata	Purana (Epic)	S'arala Dasa
993	368	2380	Mahabharata	Purana (Epic)	S'arala Dasa
994	369	2393	Mahabharata	Purana (Epic)	S'arala Dasa
995	370	2407	Mahabharata	Purana (Epic)	S'arala Dasa
996	370	2412	Mahabharata	Purana (Epic)	S'arala Dasa
997	372	2437	Mahabharata	Purana (Epic)	S'arala Dasa
998	351	2158	Mahabharata (?)	Purana (Epic)	-
999	360	2254	Mahabharata (?)	Purana (Epic)	Krsna Singha
1000	367	2339	Mahabharata (?)	Purana (Epic)	-
1001	367	2340	Mahabharata (?)	Purana (Epic)	-
1002	364	2299	Mahabharata Harivamsa	Purana (Epic)	S'arala Dasa
1003	366	2321	Markanda Purana	Purana	Mahadeva Dasa
1004	264	1406	Moksa Purana	Purana	-
1005	165	899	Moksa Purana	Purana	Madhava
1006	187	1000	Moksa Purana	Purana	-
1007	271	1448	Moksa Purana	Purana	Madhava
1008	272	1453	Moksa Purana	Purana	-
1009	288	1564	Moksa Purana	Purana	Madhava
1010	235	1229	Nrsingha Purana	Purana	-
1011	237	1236	Nrsingha Purana	Purana	-
1012	239	1246	Nrsingha Purana	Purana	-
1013	245	1289	Nrsingha Purana	Purana	-
1014	253	1350	Nrsingha Purana	Purana	-
1015	272	1452	Nrsingha Purana	Purana	-
1016	278	1486	Nrsingha Purana	Purana	Vipra Pitambara
1017	281	1503	Nrsingha Purana	Purana	-
1018	295	1632	Nrsingha Purana	Purana	-
1019	300	1672	Nrsingha Purana	Purana	-
1020	304	1699	Nrsingha Purana	Purana	Mandadhara Bagha
1021	307	1712	Nrsingha Purana	Purana	-
1022	316	1791	Nrsingha Purana	Purana	Vipra Pitambara
1023	365	2309	Nrsingha Purana	Purana	Pitambara Dasa
1024	235	1230	Padma Purana	Purana	-
1025	169	914	Rahasa Krida	Purana	Jagannatha Dasa
1026	29	186	Rahasa Pancadhyai	Purana	Jagannatha Dasa
1027	15	104	Ramalila	Purana	Ananga Narindra
1028	28	172	Ramalila	Purana	Is'wara Dasa
1029	75	423	Ramalila	Purana	Is'wara Dasa
1030	192	1026	Ramalila	Purana	Is'wara Dasa
1031	369	2397	Ramalila Amrta Rasa	Purana	-
1032	37	224	Ramayana	Purana (Epic)	Trilocana
1033	187	1001	Ramayana	Purana (Epic)	Syama Sundara
1034	187	1002	Ramayana	Purana (Epic)	-
1035	236	1233	Ramayana	Purana (Epic)	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Odia Purana	-	B
-	O	C	Odia Purana	-	G
Hari	O	C	Madhya Parva	Mukunda Deva 21 Anka	G
-	O	C	Odia Purana	-	B
Ganesa Rama Purohita	O	C	Aranyaka Parva	Mukunda Deva 19 Anka	G
Prabhakara Mis'ra	O	C	Virata Parva (S'alivahana S'akabda 1842),	26/05/1920	G
-	O	C	Possibly Odia Mahabharata. Incomplete	-	G
Narasingha Nanda	O	C	Possibly Odia Mahabharata. Incomplete	-	G
-	O	C	Possibly Odia Mahabharata. Incomplete	-	B
-	O	C	Possibly Odia Mahabharata. Incomplete	-	B
-	O	C	Odia Purana	-	G
Sananda Arakhita	O	C	Odia Purana	1990 Samvat (?)	B
-	O	C	Odia Puranic text	-	G
Nilambara Jyotisa	O	C	Part of Bhagavata	-	G
-	O	C	Odia Purana	-	G
Sundara Dasa	O	C	Odia Puranic text. 7050 Padyas	-	G
-	O	C	Odia Puranic text	1944 A.D.	G
Sundara Dasa	O	C	Odia Puranic text	15/07/1911	G
-	O	C	Odia Purana	-	G
-	O	C	Odia Purana	-	G
-	O	C	Odia Purana	-	G
-	O	C	Odia Purana 3rd Sagara	-	G
-	O	C	Odia Purana	-	G
Radhakanta Pradhana	O	C	Odia Purana	-	G
-	O	C	Odia Purana	-	G
Ratnakara Dasa	O	C	Odia Purana	1976 A.D.	G
-	O	C	Odia Purana. 3rd Sagara	-	G
-	O	C	Odia Purana. 1st Sagara	-	G
Krsna Bagha	O	C	Odia Purana.	1910 A.D.	G
-	O	C	Odia Purana.	-	G
Ratnakara Dasa	O	C	Odia Purana. 6th Sagara	1976 A.D.	G
Bhagavata Tripathi	O	C	Odia Puranic text.	-	G
-	O	C	Kriyayogasara	-	G
Padmalocana	O	C	Odia Bhagavata. Ekadas'a Skandha	-	G
Manai Vipra	O	C	Chapter of Odia Bhagavata.	1915 A.D.	G
Ratnakara Jyotisa	O	C	Uttara Kanda	-	G
-	O	C	Kiskindhya Kanda	-	G
-	O	C	Odia Puranic text.	-	G
-	O	C	Sundara Kanda & Lanka Kanda	-	G
-	O	C	Related to Ramayana	-	B
-	O	C	Sundara Kanda	-	G
-	O	C	Odia Purana	-	G
-	O	C	Kiskindhya Kanda	-	G
-	O	C	Aranya Kanda	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1036	239	1244	Ramayana	Purana (Epic)	-
1037	241	1262	Ramayana	Purana (Epic)	-
1038	244	1286	Ramayana	Purana (Epic)	-
1039	244	1288	Ramayana	Purana (Epic)	Balarama Dasa
1040	245	1290	Ramayana	Purana (Epic)	-
1041	245	1292	Ramayana	Purana (Epic)	-
1042	249	1320	Ramayana	Purana (Epic)	-
1043	251	1342	Ramayana	Purana (Epic)	-
1044	255	1357	Ramayana	Purana (Epic)	-
1045	258	1371	Ramayana	Purana (Epic)	Narana Dasa
1046	259	1379	Ramayana	Purana (Epic)	-
1047	262	1397	Ramayana	Purana (Epic)	-
1048	266	1418	Ramayana	Purana (Epic)	-
1049	270	1443	Ramayana	Purana (Epic)	Is'wara Dasa
1050	271	1447	Ramayana	Purana (Epic)	Is'wara Dasa
1051	271	1451	Ramayana	Purana (Epic)	-
1052	274	1462	Ramayana	Purana (Epic)	-
1053	280	1497	Ramayana	Purana (Epic)	-
1054	280	1499	Ramayana	Purana (Epic)	-
1055	282	1508	Ramayana	Purana (Epic)	-
1056	284	1523	Ramayana	Purana (Epic)	-
1057	287	1553	Ramayana	Purana (Epic)	-
1058	288	1568	Ramayana	Purana (Epic)	-
1059	290	1587	Ramayana	Purana (Epic)	-
1060	292	1615	Ramayana	Purana (Epic)	-
1061	294	1627	Ramayana	Purana (Epic)	-
1062	294	1628	Ramayana	Purana (Epic)	-
1063	294	1629	Ramayana	Purana (Epic)	-
1064	295	1634	Ramayana	Purana (Epic)	-
1065	296	1637	Ramayana	Purana (Epic)	-
1066	301	1675	Ramayana	Purana (Epic)	-
1067	302	1682	Ramayana	Purana (Epic)	-
1068	303	1692	Ramayana	Purana (Epic)	-
1069	324	1875	Ramayana	Purana (Epic)	-
1070	336	2014	Ramayana	Purana (Epic)	-
1071	348	2133	Ramayana	Purana (Epic)	Is'wara Dasa
1072	348	2134	Ramayana	Purana (Epic)	-
1073	366	2330	Ramayana	Purana (Epic)	Is'wara Dasa
1074	366	2319	Ramayana	Purana (Epic)	Balarama Dasa
1075	369	2401	Ramayana	Purana (Epic)	-
1076	371	2430	Ramayana	Purana (Epic)	-
1077	351	2161	Ramayana (?)	Purana (Epic)	-
1078	323	1869	Ramayana (?)	Purana (Epic)	-
1079	368	2383	Rasa Pañcadhyai	Purana	Jagannatha Dasa
1080	341	2047	S'aibetara Purana	Purana	Bhagirathi

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	O	Kiskindhya Kanda	-	G
-	O	O	Kiskindhya Kanda	-	G
-	O	O	Odia Purana	-	G
Baidhara Tripath	O	O	Adi Kanda	1320 Sana Sala	G
-	O	O	Ayodhya Kanda	1954 A.D.	G
-	O	O	Odia Purana	-	G
-	O	O	Mixed MSS. Mixed with Kavya	-	G
-	O	O	Odia Purana	-	G
-	O	O	Ravana Badha	-	G
Narana Dasa	O	O	Ayodhya Kanda	-	G
-	O	O	Lanka Kanda	-	G
-	O	O	Sundara Kanda	-	B
-	O	O	Mixed MSS. Mixed with Kavya	-	G
-	O	O	Kiskindhya Kanda	-	G
-	O	O	Odia Purana	-	G
Rama Panda	O	O	Odia Purana. Incomplete	-	B
-	O	O	Aranya Kanda	-	G
-	O	O	Odia Purana	-	G
-	O	O	Mixed MSS. Mixed with Kavya	-	G
Candra	O	O	Odia Purana	-	G
-	O	O	Aranya Kanda	-	G
-	O	O	Aranya Kanda	-	G
-	O	O	Sundara Kanda	-	G
-	O	O	Adi Kanda	-	G
-	O	O	Sundara Kanda	-	G
-	O	O	Odia Purana	-	G
-	O	O	Odia Purana	-	G
-	O	O	Odia Purana	-	G
-	O	O	Odia Purana	-	G
-	O	O	Odia Purana	-	G
-	O	O	Odia Purana	-	G
-	O	O	Odia Purana	-	B
-	O	O	Odia Purana	-	G
-	O	O	Odia Purana	-	G
-	O	O	Mixed MSS. Mixed with Kavya	-	G
Kartika Sethi	O	O	Ayodhya Kanda & Aranya Kanda	-	G
-	O	O	Odia Purana	-	G
-	O	O	Kiskindhya Kanda	-	G
Krsna Patra	O	O	Odia Puranic text	1939 A.D.	G
-	O	O	Kiskindhya Kanda	-	G
-	O	O	Sundara Kanda	-	G
-	O	O	Odia Purana related to Ramayana	-	B
-	O	O	Odia Purana related to Rama Lila	-	G
-	O	O	Chapter of Odia Bhagavata	-	G
Baitra Panigrahi	O	O	Minor Purana	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1081	130	715	S'aptas'ati Candi	Purana	-
1082	15	108	S'arata Rahasa	Purana	Jagannatha Dasa
1083	264	1404	S'iva Purana	Purana	-
1084	348	2129	S'iva Purana	Purana	-
1085	189	1014	Skandha Purana	Purana	Acyuta Dasa
1086	310	1733	Skandha Purana	Purana	-
1087	255	1359	S'ri ..... Purana	Purana	-
1088	366	2323	S'ri Bhagavata	Purana	Acyuta Dasa
1089	366	2324	S'ri Bhagavata	Purana	Acyuta Dasa
1090	366	2318	S'ri Bhagavata	Purana	Acyuta Dasa
1091	372	2435	S'ri Bhagavata	Purana	-
1092	291	1598	S'ri Candi Purana	Purana	-
1093	373	2453	S'ri Hari-Arjuna Samvada	Purana	-
1094	246	1295	S'ri Harivams'a Purana	Purana	-
1095	360	2255	S'ri Harivams'a Purana	Purana	-
1096	366	2320	S'ri Harivams'a Purana	Purana	Acyuta Dasa
1097	360	2258	S'ri Laksmi Caritra	Purana	Balarama Dasa
1098	290	1584	S'ri Laksmi Caritra	Purana	Balarama Dasa
1099	297	1645	S'ri Laksmi Purana	Purana	Balarama Dasa
1100	71	399	S'ri Ramalila	Purana	Is'wara Dasa
1101	71	398	S'ri Ramalila	Purana	Is'wara Dasa
1102	195	1047	S'ri Ramalila	Purana	Anariga Narindra
1103	195	1049	S'ri Ramalila	Purana	Is'wara Dasa
1104	214	1118	S'ri Ramalila	Purana	Is'wara Dasa
1105	222	1159	S'ri Ramalila	Purana	-
1106	374	2472	S'ri Ramalila	Purana	Is'wara Dasa
1107	359	2243	Visnu Kes'ari Purana	Purana	Mahadeva Dasa
1108	362	2278	Visnu Kes'ari Purana	Purana	Mahadeva Dasa
1109	282	1509	Visnugarbha Purana	Purana	-
1110	293	1624	Visnugarbha Purana	Purana	-
1111	293	1625	Visnugarbha Purana	Purana	-
1112	8	66	S'rimad Bhagavata	Purana	Jagannatha Dasa
1113	22	145	S'rimad Bhagavata	Purana	Jagannatha Dasa
1114	14	99	S'rimad Bhagavata	Purana	Jagannatha Dasa
1115	14	101	S'rimad Bhagavata	Purana	Jagannatha Dasa
1116	17	115	S'rimad Bhagavata	Purana	Jagannatha Dasa
1117	33	204	S'rimad Bhagavata	Purana	Jagannatha Dasa
1118	48	294	S'rimad Bhagavata	Purana	Jagannatha Dasa
1119	57	349	S'rimad Bhagavata	Purana	Jagannatha Dasa
1120	59	358	S'rimad Bhagavata	Purana	Jagannatha Dasa
1121	59	360	S'rimad Bhagavata	Purana	Jagannatha Dasa
1122	60	361	S'rimad Bhagavata	Purana	Jagannatha Dasa
1123	60	362	S'rimad Bhagavata	Purana	Jagannatha Dasa
1124	60	363	S'rimad Bhagavata	Purana	Jagannatha Dasa
1125	61	365	S'rimad Bhagavata	Purana	Jagannatha Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O,S	C	Part of Markandeya Purana	-	G
-	O	C	Part of Bhagavata Das'ama Skandha	-	G
-	O	C	Uttara Khanda	-	G
-	O	C	Odia Puranic text	1960 A.D. (Sana)	G
-	O	C	Odia Purana	-	G
-	O	C	Odia Purana	-	B
-	O	C	Hindu Religious Text	-	G
Nilacala S'atapathi	O	C	Odia Puranic text. (Mukunda Deva 31 Anka.)	1913 Sala	G
Badu Mis'ra	O	C	O.P text. Incomplete. Front wooden cover painted.	-	G
Purus'ottama Gauntia	O	C	Puranic text. Jarasandha Dhadi.	Mukunda Deva 31 Anka	G
-	O	C	Odia Purana. Harivamis'a Janma Kanda.	-	G
Vipra Cintamani	O	C	Odia Purana	1911 A.D.	G
Jagata Dattamana	O	C	Part of Mahabharata. Incomplete.	-	G
-	O	C	Part of Mahabharata	-	G
-	O	C	Part of Mahabharata. Jarasandha Dhadi.	-	G
-	O	C	Part of Mahabharata	-	G
-	O	C	Pañcali like OP. Consecrate of Goddess Laksmi	-	G
-	O	C	Pañcali like OP. Consecrate of Goddess Laksmi	-	G
-	O	C	Pañcali like OP. Consecrate of Goddess Laksmi	-	G
-	O	C	Incomplete	-	G
Narayana Panda	O	C	Jagamohana Ramayana	1938 Samvat Sala	G
-	O	C	Adi Kanda	-	G
-	O	C	Adi Kanda	-	G
-	O	C	Lanka Kanda	-	G
-	O	C	Sindura Kanda	-	G
-	O	C	Incomplete	-	G
Ceri Tripathi	O	C	Odia Puranic text	1960 Sala 15/09/1903	G
Swanta Gauntia	O	C	Prathama Sarga	1305 Sala	G
-	O	C	Long Size. Odia Purana related to Vaisnavisim	-	G
Jagannatha Bhoi	O	C	Odia Purana related to Vaisnavisim	-	G
-	O	C	Odia Purana related to Vaisnavisim	-	G
-	O	C	Das'am Skandh	-	G
Udhava Panda	O	C	Dwadas'a Skandha	Mukunda Deva Maharaja Anka	G
-	O	C	Das'ama Skandha	-	B
-	O	C	Das'ama Skandha. Rahasa	-	G
-	O	C	Mixed MSS. Das'ama Skandha	-	B
-	O	C	Prathama Skandha	-	G
-	O	C	Ekadas'a Skandha	-	G
-	O	C	Das'ama Skandha	-	G
Kas'i Hota	O	C	Das'ama Skandha	-	G
Kas'i Hota	O	C	Odia Purana	1930 Samvat Sala	G
Kas'i Hota	O	C	Das'ama Skandha	30/09/1906	G
Kas'i Hota	O	C	Das'ama Skandha- Dwadas'a Skandha	1966 Sana Sala	G
Kas'i Hota	O	C	Ekadas'a Skandha	1964 Sana Sala	G
-	O	C	Das'ama Skandha Dwarikalila	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1126	63	373	S'rimad Bhagavata	Purana	Jagannatha Dasa
1127	64	376	S'rimad Bhagavata	Purana	Jagannatha Dasa
1128	64	377	S'rimad Bhagavata	Purana	Jagannatha Dasa
1129	65	379	S'rimad Bhagavata	Purana	Jagannatha Dasa
1130	65	380	S'rimad Bhagavata	Purana	Jagannatha Dasa
1131	67	383	S'rimad Bhagavata	Purana	Jagannatha Dasa
1132	67	384	S'rimad Bhagavata	Purana	Jagannatha Dasa
1133	68	388	S'rimad Bhagavata	Purana	Jagannatha Dasa
1134	69	392	S'rimad Bhagavata	Purana	Jagannatha Dasa
1135	72	412	S'rimad Bhagavata	Purana	Jagannatha Dasa
1136	73	415	S'rimad Bhagavata	Purana	Jagannatha Dasa
1137	76	427	S'rimad Bhagavata	Purana	Jagannatha Dasa
1138	127	704	S'rimad Bhagavata	Purana	Jagannatha Dasa
1139	146	804	S'rimad Bhagavata	Purana	Jagannatha Dasa
1140	147	812	S'rimad Bhagavata	Purana	Jagannatha Dasa
1141	148	815	S'rimad Bhagavata	Purana	Jagannatha Dasa
1142	159	870	S'rimad Bhagavata	Purana	Jagannatha Dasa
1143	163	890	S'rimad Bhagavata	Purana	Jagannatha Dasa
1144	167	910	S'rimad Bhagavata	Purana	Jagannatha Dasa
1145	185	985	S'rimad Bhagavata	Purana	Jagannatha Dasa
1146	186	999	S'rimad Bhagavata	Purana	Jagannatha Dasa
1147	188	1004	S'rimad Bhagavata	Purana	Jagannatha Dasa
1148	188	1006	S'rimad Bhagavata	Purana	Jagannatha Dasa
1149	189	1010	S'rimad Bhagavata	Purana	Jagannatha Dasa
1150	189	1012	S'rimad Bhagavata	Purana	Jagannatha Dasa
1151	189	1013	S'rimad Bhagavata	Purana	Jagannatha Dasa
1152	193	1029	S'rimad Bhagavata	Purana	Jagannatha Dasa
1153	193	1031	S'rimad Bhagavata	Purana	Jagannatha Dasa
1154	194	1041	S'rimad Bhagavata	Purana	Jagannatha Dasa
1155	196	1050	S'rimad Bhagavata	Purana	Jagannatha Dasa
1156	196	1055	S'rimad Bhagavata	Purana	Jagannatha Dasa
1157	196	1056	S'rimad Bhagavata	Purana	Jagannatha Dasa
1158	198	1067	S'rimad Bhagavata	Purana	Jagannatha Dasa
1159	200	1072	S'rimad Bhagavata	Purana	Jagannatha Dasa
1160	201	1075	S'rimad Bhagavata	Purana	Jagannatha Dasa
1161	201	1077	S'rimad Bhagavata	Purana	Jagannatha Dasa
1162	202	1079	S'rimad Bhagavata	Purana	Jagannatha Dasa
1163	202	1080	S'rimad Bhagavata	Purana	Jagannatha Dasa
1164	203	1084	S'rimad Bhagavata	Purana	Jagannatha Dasa
1165	205	1089	S'rimad Bhagavata	Purana	Jagannatha Dasa
1166	210	1107	S'rimad Bhagavata	Purana	Jagannatha Dasa
1167	210	1108	S'rimad Bhagavata	Purana	Jagannatha Dasa
1168	211	1109	S'rimad Bhagavata	Purana	Jagannatha Dasa
1169	211	1110	S'rimad Bhagavata	Purana	Jagannatha Dasa
1170	214	1117	S'rimad Bhagavata	Purana	Jagannatha Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Das'ama Skandha	-	G
-	O	C	Das'ama Skandha	-	G
Kās'i Hotā	O	C	Dvitīya Skandha	1966 A.D.	G
Trilocana	O	C	Ekādas'a Skandha with Picture	-	G
Padmalocana Dhara	O	C	Ekādas'a Skandha	Mukunda Deva	G
Kās'i Hotā	O	C	Saptama Skandha	1966 A.D.	G
Kās'i Hota	O	C	Prathama Skandha	1929 A.D.	G
-	O	C	Ekādas'a Skandha	-	G
S'rīnivasa Dāsa	O	C	Navama Skandha	-	G
-	O	C	Navama Skandha	-	G
Kās'i Hotā	O	C	Ekādas'a Skandha	1939 Sāla, 24/01/1883	G
Laksmana	O	C	Odia Purāna	1871 August	G
Raghunatha Gaunti	O	C	Trtiya Skandha	-	G
Subi Nāyaka	O	C	Trtiya Skandha	1300 Sana Sāla	G
-	O	C	Odia Mahā-Purāna	-	B
-	O	C	Prathama Skandha	-	G
-	O	C	Dvitīya Skandha	-	B
-	O	C	Ekādas'a Skandha	-	G
Gaunti	O	C	Rahasa Krida	-	B
-	O	C	Das'ama Skandha	-	G
-	O	C	Odia Purāna	-	G
-	O	C	Ekādas'a Skandha	-	G
Kārtika Nāyaka	O	C	Ekādas'a Skandha (Divyasingha	Maharāja Samasta Anka	G
Padmanabha Ratha	O	C	Caturtha Skandha	-	G
Āarata Vipra	O	C	Ekādas'a Skandha	-	G
Parames'wara Bhoi	O	C	Ekādas'a Skandha. (Divyasingha	Maharāja Vijaya Anka	G
-	O	C	Trtiya Skandha	-	G
-	O	C	Saptama Skandha	-	G
-	O	C	Mixed MSS	1902 A.D.	G
Pratāpa Sughorā	O	C	Pañcama Skandha (Mukunda Deva 25 Anka).	1308 Sana Sāla	G
Ganes'wara Nayaka	O	C	Prathama Skandha (Mukunda Deva 22 Anka).	1303 Sana Sāla	G
-	O	C	Ekādasa Skandha	-	B
Nilāmbara Jyotisa	O	C	Ekādas'a Skandha	-	G
-	O	C	Ekādas'a Skandha	-	G
-	O	C	Astama Skandha	-	B
Bādhara Deva Sarma	O	C	Odia Purāna	1312 Sāla Sana	G
-	O	C	Dwādas;a & Trayodas'a Skandha	-	G
-	O	C	Ekādas'a Skandha	-	G
-	O	C	Saptama Skandha	-	G
-	O	C	Prathama Skandha	-	G
Janārdana Purohita	O	C	Prathama Skandha	1961 Vikrama Sāla	G
Kās'i Nanda	O	C	Das'ama Skandha	-	G
Bhikha Bhoi	O	C	Pañcama Skandha	-	G
-	O	C	Das'ama Skandha	-	G
-	O	C	Ekādas'a & Trtiya Skandha. Mixed MSS	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1171	219	1143	S'rimad Bhagavata	Purana	Jagannatha Dasa
1172	220	1153	S'rimad Bhagavata	Purana	Jagannatha Dasa
1173	227	1179	S'rimad Bhagavata	Purana	Jagannatha Dasa
1174	227	1180	S'rimad Bhagavata	Purana	Jagannatha Dasa
1175	227	1181	S'rimad Bhagavata	Purana	Jagannatha Dasa
1176	228	1184	S'rimad Bhagavata	Purana	Jagannatha Dasa
1177	228	1185	S'rimad Bhagavata	Purana	Jagannatha Dasa
1178	229	1189	S'rimad Bhagavata	Purana	Jagannatha Dasa
1179	230	1194	S'rimad Bhagavata	Purana	Jagannatha Dasa
1180	231	1199	S'rimad Bhagavata	Purana	Jagannatha Dasa
1181	231	1200	S'rimad Bhagavata	Purana	Jagannatha Dasa
1182	231	1201	S'rimad Bhagavata	Purana	Jagannatha Dasa
1183	233	1214	S'rimad Bhagavata	Purana	Jagannatha Dasa
1184	233	1215	S'rimad Bhagavata	Purana	Jagannatha Dasa
1185	234	1224	S'rimad Bhagavata	Purana	Jagannatha Dasa
1186	235	1231	S'rimad Bhagavata	Purana	Jagannatha Dasa
1187	236	1232	S'rimad Bhagavata	Purana	Jagannatha Dasa
1188	236	1234	S'rimad Bhagavata	Purana	Jagannatha Dasa
1189	236	1235	S'rimad Bhagavata	Purana	Jagannatha Dasa
1190	237	1238	S'rimad Bhagavata	Purana	Jagannatha Dasa
1191	237	1239	S'rimad Bhagavata	Purana	Jagannatha Dasa
1192	238	1242	S'rimad Bhagavata	Purana	Jagannatha Dasa
1193	240	1252	S'rimad Bhagavata	Purana	Jagannatha Dasa
1194	240	1253	S'rimad Bhagavata	Purana	Jagannatha Dasa
1195	240	1258	S'rimad Bhagavata	Purana	Jagannatha Dasa
1196	242	1267	S'rimad Bhagavata	Purana	Jagannatha Dasa
1197	243	1272	S'rimad Bhagavata	Purana	Jagannatha Dasa
1198	243	1282	S'rimad Bhagavata	Purana	Jagannatha Dasa
1199	247	1299	S'rimad Bhagavata	Purana	Jagannatha Dasa
1200	248	1310	S'rimad Bhagavata	Purana	Jagannatha Dasa
1201	248	1313	S'rimad Bhagavata	Purana	Jagannatha Dasa
1202	248	1314	S'rimad Bhagavata	Purana	Jagannatha Dasa
1203	248	1316	S'rimad Bhagavata	Purana	Jagannatha Dasa
1204	249	1329	S'rimad Bhagavata	Purana	Jagannatha Dasa
1205	250	1337	S'rimad Bhagavata	Purana	Jagannatha Dasa
1206	252	1346	S'rimad Bhagavata	Purana	Jagannatha Dasa
1207	252	1347	S'rimad Bhagavata	Purana	Jagannatha Dasa
1208	256	1362	S'rimad Bhagavata	Purana	Jagannatha Dasa
1209	256	1363	S'rimad Bhagavata	Purana	Jagannatha Dasa
1210	258	1375	S'rimad Bhagavata	Purana	Jagannatha Dasa
1211	260	1380	S'rimad Bhagavata	Purana	Jagannatha Dasa
1212	260	1382	S'rimad Bhagavata	Purana	Jagannatha Dasa
1213	260	1383	S'rimad Bhagavata	Purana	Jagannatha Dasa
1214	261	1393	S'rimad Bhagavata	Purana	Jagannatha Dasa
1215	261	1395	S'rimad Bhagavata	Purana	Jagannatha Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	O	Dwadas'a Skandha	-	G
Janardana Purohita	O	O	Odia Purana	Divyasingha Vikramabda 1961	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Caturtha Skandha	-	G
-	O	O	Sastha Skandha	-	G
-	O	O	Odia Puranic text	-	G
-	O	O	Odia Puranic text	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Odia Puranic Text	-	G
Paramananda Dasa	O	O	Odia Puranic Text. 244 Pages	-	G
Candi Dasa	O	O	Odia Puranic Text	-	G
Araksita Debanatha	O	O	Odia Puranic Text	-	G
Paramananda Dasa	O	O	Odia Puranic Text	1934 A.D.	G
-	O	O	Odia Puranic text	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Trtiya Skandha	-	G
-	O	O	Caturtha Skandha	-	G
-	O	O	Pañcama Skandha	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Trtiya Skandha	-	G
-	O	O	Odia Puranic Text	-	B
-	O	O	Odia Puranic Text	Mukunda Deva	G
-	O	O	Navama Skandha	-	B
-	O	O	Das'ama Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Saptama Skandha	-	G
-	O	O	Odia Puranic Text	1919 A.D.	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Caturtha Skandha	-	G
-	O	O	Navama Skandha	-	G
-	O	O	Dwadas'a Skandha	-	G
Dadhivamana	O	O	Odia Puranic Text	-	G
-	O	O	Trtiya Skandha	-	G
-	O	O	Prathama Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Das'ama Skandha	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1216	261	1390	S'rimad Bhagavata	Purana	Jagannatha Dasa
1217	267	1419	S'rimad Bhagavata	Purana	Jagannatha Dasa
1218	268	1428	S'rimad Bhagavata	Purana	Jagannatha Dasa
1219	269	1438	S'rimad Bhagavata	Purana	Jagannatha Dasa
1220	270	1439	S'rimad Bhagavata	Purana	Jagannatha Dasa
1221	270	1440	S'rimad Bhagavata	Purana	Jagannatha Dasa
1222	272	1455	S'rimad Bhagavata	Purana	Jagannatha Dasa
1223	273	1456	S'rimad Bhagavata	Purana	Jagannatha Dasa
1224	273	1458	S'rimad Bhagavata	Purana	Jagannatha Dasa
1225	274	1461	S'rimad Bhagavata	Purana	Jagannatha Dasa
1226	275	1465	S'rimad Bhagavata	Purana	Jagannatha Dasa
1227	275	1468	S'rimad Bhagavata	Purana	Jagannatha Dasa
1228	275	1469	S'rimad Bhagavata	Purana	Jagannatha Dasa
1229	275	1470	S'rimad Bhagavata	Purana	Jagannatha Dasa
1230	276	1478	S'rimad Bhagavata	Purana	Jagannatha Dasa
1231	278	1483	S'rimad Bhagavata	Purana	Jagannatha Dasa
1232	279	1490	S'rimad Bhagavata	Purana	Jagannatha Dasa
1233	279	1491	S'rimad Bhagavata	Purana	Jagannatha Dasa
1234	279	1492	S'rimad Bhagavata	Purana	Jagannatha Dasa
1235	281	1505	S'rimad Bhagavata	Purana	Jagannatha Dasa
1236	286	1540	S'rimad Bhagavata	Purana	Jagannatha Dasa
1237	286	1544	S'rimad Bhagavata	Purana	Jagannatha Dasa
1238	287	1557	S'rimad Bhagavata	Purana	Jagannatha Dasa
1239	287	1551	S'rimad Bhagavata	Purana	Jagannatha Dasa
1240	288	1558	S'rimad Bhagavata	Purana	Jagannatha Dasa
1241	288	1566	S'rimad Bhagavata	Purana	Jagannatha Dasa
1242	289	1580	S'rimad Bhagavata	Purana	Jagannatha Dasa
1243	290	1592	S'rimad Bhagavata	Purana	Jagannatha Dasa
1244	292	1607	S'rimad Bhagavata	Purana	Jagannatha Dasa
1245	292	1609	S'rimad Bhagavata	Purana	Jagannatha Dasa
1246	296	1638	S'rimad Bhagavata	Purana	Jagannatha Dasa
1247	298	1656	S'rimad Bhagavata	Purana	Jagannatha Dasa
1248	298	1658	S'rimad Bhagavata	Purana	Jagannatha Dasa
1249	298	1660	S'rimad Bhagavata	Purana	Jagannatha Dasa
1250	301	1677	S'rimad Bhagavata	Purana	Jagannatha Dasa
1251	303	1694	S'rimad Bhagavata	Purana	Jagannatha Dasa
1252	303	1695	S'rimad Bhagavata	Purana	Jagannatha Dasa
1253	304	1698	S'rimad Bhagavata	Purana	Jagannatha Dasa
1254	305	1705	S'rimad Bhagavata	Purana	Jagannatha Dasa
1255	306	1711	S'rimad Bhagavata	Purana	Jagannatha Dasa
1256	307	1713	S'rimad Bhagavata	Purana	Jagannatha Dasa
1257	308	1718	S'rimad Bhagavata	Purana	Jagannatha Dasa
1258	308	1719	S'rimad Bhagavata	Purana	Jagannatha Dasa
1259	309	1724	S'rimad Bhagavata	Purana	Jagannatha Dasa
1260	310	1730	S'rimad Bhagavata	Purana	Jagannatha Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Navama Skandha	-	G
Dhanañjaya Tripathi	O	C	Ekādas'a Skandha	-	G
Paro Mahapatra	O	C	Das'ama Skandha	1902 A.D.	G
-	O	C	Odia Puranic Text	-	G
-	O	C	Ekādas'a Skandha	1839 A.D.	G
Bali Pradhāna	O	C	Ekādasa Skandha	-	G
Braja Dāsa	O	C	Ekādas'a Skandha	1946 A.D.	G
-	O	C	Aṣṭama Skandha	-	G
-	O	C	Caturtha Skandha	-	G
-	O	C	Odia Puranic Text	-	G
-	O	C	Caturtha Skandha	-	G
-	O	C	Caturtha Skandha	-	G
-	O	C	Aṣṭama Skandha	-	G
-	O	C	Ekādasa Skandha	-	G
-	O	C	Sastha Skandha	-	G
-	O	C	Ekādasa Skandha	-	G
-	O	C	Dwādas'a Skandha	-	G
-	O	C	Das'ama Skandha	-	G
-	O	C	Das'ama Skandha	-	G
-	O	C	Aṣṭama Skandha	-	G
-	O	C	Odia Puranic Text	-	G
-	O	C	Odia Puranic Text	-	G
-	O	C	Ekādas'a Skandha	-	G
-	O	C	Dvitiya Skandha	-	G
-	O	C	Ekādas'a Skandha	-	G
-	O	C	Ekādas'a Skandha	-	G
-	O	C	Odia Puranic Text	-	G
-	O	C	Odia Puranic Text	-	G
-	O	C	Navama Skandha	-	G
-	O	C	Das'ama Skandha	-	G
-	O	C	Odia Puranic Text	-	G
-	O	C	Ekādas'a Skandha	-	G
Nirañjana Devata	O	C	Das'ama Skandha	-	G
-	O	C	Das'ama Skandha	-	G
-	O	C	Dwādas'a Skandha	11/06/1880	G
-	O	C	Caturtha Skandha	-	G
-	O	C	Ekādas'a Skandha	-	G
Madana Barika	O	C	Ekādas'a Skandha	-	G
-	O	C	Tṛtiya Skandha	-	G
-	O	C	Ekādas'a Skandha	-	G
-	O	C	Das'ama Skandha	-	G
-	O	C	Ekādas'a Skandha	-	G
-	O	C	Chaturtha Skandha	-	G
-	O	C	Tṛtiya Skandha	-	G
-	O	C	Odia Puranic Text	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1261	311	1738	S'rimad Bhagavata	Purana	Jagannatha Dasa
1262	312	1746	S'rimad Bhagavata	Purana	Jagannatha Dasa
1263	312	1752	S'rimad Bhagavata	Purana	Jagannatha Dasa
1264	313	1757	S'rimad Bhagavata	Purana	Jagannatha Dasa
1265	313	1761	S'rimad Bhagavata	Purana	Jagannatha Dasa
1266	313	1769	S'rimad Bhagavata	Purana	Jagannatha Dasa
1267	314	1770	S'rimad Bhagavata	Purana	Jagannatha Dasa
1268	315	1776	S'rimad Bhagavata	Purana	Jagannatha Dasa
1269	315	1778	S'rimad Bhagavata	Purana	Jagannatha Dasa
1270	315	1782	S'rimad Bhagavata	Purana	Jagannatha Dasa
1271	316	1792	S'rimad Bhagavata	Purana	Jagannatha Dasa
1272	316	1793	S'rimad Bhagavata	Purana	Jagannatha Dasa
1273	317	1801	S'rimad Bhagavata	Purana	Jagannatha Dasa
1274	320	1821	S'rimad Bhagavata	Purana	Jagannatha Dasa
1275	320	1823	S'rimad Bhagavata	Purana	Jagannatha Dasa
1276	320	1824	S'rimad Bhagavata	Purana	Jagannatha Dasa
1277	320	1827	S'rimad Bhagavata	Purana	Jagannatha Dasa
1278	321	1832	S'rimad Bhagavata	Purana	Jagannatha Dasa
1279	322	1850	S'rimad Bhagavata	Purana	Jagannatha Dasa
1280	322	1851	S'rimad Bhagavata	Purana	Jagannatha Dasa
1281	322	1856	S'rimad Bhagavata	Purana	Jagannatha Dasa
1282	322	1858	S'rimad Bhagavata	Purana	Jagannatha Dasa
1283	323	1866	S'rimad Bhagavata	Purana	Jagannatha Dasa
1284	323	1868	S'rimad Bhagavata	Purana	Jagannatha Dasa
1285	324	1874	S'rimad Bhagavata	Purana	Jagannatha Dasa
1286	324	1876	S'rimad Bhagavata	Purana	Jagannatha Dasa
1287	324	1878	S'rimad Bhagavata	Purana	Jagannatha Dasa
1288	324	1881	S'rimad Bhagavata	Purana	Jagannatha Dasa
1289	324	1882	S'rimad Bhagavata	Purana	Jagannatha Dasa
1290	325	1883	S'rimad Bhagavata	Purana	Jagannatha Dasa
1291	325	1884	S'rimad Bhagavata	Purana	Jagannatha Dasa
1292	325	1885	S'rimad Bhagavata	Purana	Jagannatha Dasa
1293	325	1888	S'rimad Bhagavata	Purana	Jagannatha Dasa
1294	325	1891	S'rimad Bhagavata	Purana	Jagannatha Dasa
1295	329	1937	S'rimad Bhagavata	Purana	Jagannatha Dasa
1296	329	1940	S'rimad Bhagavata	Purana	Jagannatha Dasa
1297	332	1976	S'rimad Bhagavata	Purana	Jagannatha Dasa
1298	332	1978	S'rimad Bhagavata	Purana	Jagannatha Dasa
1299	332	1982	S'rimad Bhagavata	Purana	Jagannatha Dasa
1300	333	1983	S'rimad Bhagavata	Purana	Jagannatha Dasa
1301	333	1986	S'rimad Bhagavata	Purana	Jagannatha Dasa
1302	333	1987	S'rimad Bhagavata	Purana	Jagannatha Dasa
1303	335	2002	S'rimad Bhagavata	Purana	Jagannatha Dasa
1304	336	2011	S'rimad Bhagavata	Purana	Jagannatha Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	O	Das'ama Skandha	Ramacandra Deva 44 Anka	G
Sarathi S'atapathi	O	O	Prathama Skanda	Mukunda Deva 24 Anka	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Pañcama Skandha	-	G
Vinayaka Panda	O	O	Pañcama Skandha	1956 A.D.	G
-	O	O	Dwadas'a Skandha	1819 S'akabda	G
Gaura Dasa	O	O	Das'ama Skandha	Ramacandra Deva Vijaya Anka	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Chaturtha Skandha	-	B
Janardana Purohita	O	O	Ekadas'a Skandha	1969 A.D. (?)	G
Sudars'ana Dasa	O	O	Caturtha Skandha	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Caturtha Skandha	-	G
-	O	O	Das'ama Skandha	Ramacandra Deva 48 Anka	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Trtiya Skandha	-	G
-	O	O	Ekadas'a Skandh	-	G
-	O	O	Caturtha Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Prathama Skandha	-	G
-	O	O	Odia Puranic Text	-	G
Is'wara Dasa	O	O	Ekadas'a Skandha	-	G
Krtivasa Mis'ra	O	O	Navama Skandha	-	G
-	O	O	Ekadasa Skandha	-	G
-	O	O	Saptama Skanda. Mixed MSS	-	G
Jambes'wara Tripathi	O	O	Das'ama Skandha	-	G
-	O	O	Trtiya Skandha	-	G
-	O	O	Ekadas'a Skandha	Divyasingha Deva 28 Anka	G
-	O	O	Astama Skandha	-	G
Bis'wes'vara Vipra	O	O	Caturtha Skandha	Mukunda Deva 34 Anka	G
-	O	O	Das'ama Skandha	-	G
Danai Dasa	O	O	Odia Puranic Text	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Prathama Skandha	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
Uchava Dasa Babaj	O	O	Odia Puranic Text	26/03/1906	B
-	O	O	Ekadas'a Skandha	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1305	337	2020	S'rimad Bhagavata	Purana	Jagannatha Dasa
1306	338	2026	S'rimad Bhagavata	Purana	Jagannatha Dasa
1307	338	2029	S'rimad Bhagavata	Purana	Jagannatha Dasa
1308	339	2032	S'rimad Bhagavata	Purana	Jagannatha Dasa
1309	339	2033	S'rimad Bhagavata	Purana	Jagannatha Dasa
1310	339	2035	S'rimad Bhagavata	Purana	Jagannatha Dasa
1311	342	2049	S'rimad Bhagavata	Purana	Jagannatha Dasa
1312	342	2050	S'rimad Bhagavata	Purana	Jagannatha Dasa
1313	342	2051	S'rimad Bhagavata	Purana	Jagannatha Dasa
1314	342	2054	S'rimad Bhagavata	Purana	Jagannatha Dasa
1315	343	2058	S'rimad Bhagavata	Purana	Jagannatha Dasa
1316	345	2081	S'rimad Bhagavata	Purana	Jagannatha Dasa
1317	346	2084	S'rimad Bhagavata	Purana	Jagannatha Dasa
1318	346	2086	S'rimad Bhagavata	Purana	Jagannatha Dasa
1319	346	2088	S'rimad Bhagavata	Purana	Jagannatha Dasa
1320	348	2131	S'rimad Bhagavata	Purana	Jagannatha Dasa
1321	349	2143	S'rimad Bhagavata	Purana	Jagannatha Dasa
1322	349	2144	S'rimad Bhagavata	Purana	Jagannatha Dasa
1323	349	2139	S'rimad Bhagavata	Purana	Jagannatha Dasa
1324	349	2140	S'rimad Bhagavata	Purana	Jagannatha Dasa
1325	350	2150	S'rimad Bhagavata	Purana	Jagannatha Dasa
1326	350	2156	S'rimad Bhagavata	Purana	Jagannatha Dasa
1327	350	2155	S'rimad Bhagavata	Purana	Jagannatha Dasa
1328	351	2159	S'rimad Bhagavata	Purana	Jagannatha Dasa
1329	351	2163	S'rimad Bhagavata	Purana	Jagannatha Dasa
1330	351	2164	S'rimad Bhagavata	Purana	Jagannatha Dasa
1331	352	2169	S'rimad Bhagavata	Purana	Jagannatha Dasa
1332	352	2171	S'rimad Bhagavata	Purana	Jagannatha Dasa
1333	352	2172	S'rimad Bhagavata	Purana	Jagannatha Dasa
1334	352	2173	S'rimad Bhagavata	Purana	Jagannatha Dasa
1335	352	2174	S'rimad Bhagavata	Purana	Jagannatha Dasa
1336	352	2175	S'rimad Bhagavata	Purana	Jagannatha Dasa
1337	352	2177	S'rimad Bhagavata	Purana	Jagannatha Dasa
1338	353	2184	S'rimad Bhagavata	Purana	Jagannatha Dasa
1339	353	2185	S'rimad Bhagavata	Purana	Jagannatha Dasa
1340	353	2186	S'rimad Bhagavata	Purana	Jagannatha Dasa
1341	353	2188	S'rimad Bhagavata	Purana	Jagannatha Dasa
1342	354	2200	S'rimad Bhagavata	Purana	Jagannatha Dasa
1343	354	2193	S'rimad Bhagavata	Purana	Jagannatha Dasa
1344	355	2205	S'rimad Bhagavata	Purana	Jagannatha Dasa
1345	355	2206	S'rimad Bhagavata	Purana	Jagannatha Dasa
1346	355	2211	S'rimad Bhagavata	Purana	Jagannatha Dasa
1347	356	2218	S'rimad Bhagavata	Purana	Jagannatha Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	O	Pañcama Skandha	-	G
Arakhita	O	O	Odia Puranic Text	Mukunda Deva 34 Anka	G
-	O	O	Saptama Skandha	-	G
-	O	O	Das'ama Skandha	-	G
Raghunatha Vipra	O	O	Navama Skandha	Mukunda Deva 43 Anka	G
-	O	O	Odia Puranic Text	-	G
Divakara Vipra	O	O	Ekadas'a Skandha	1955 Sala	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Ekadas'a Skandha	Ramacandra Maharaja 41 Anka	G
-	O	O	Pañcama Skandha	-	G
-	O	O	Odia Puranic Text	1841 S'akabda	G
-	O	O	Trtiya Skandha	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
Prabhakara Mis'ra	O	O	Dwadas'a Skandha	19/11/1920	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Saptama Skandha	-	G
-	O	O	Caturtha Skandha	-	G
Raghunatha Vipra	O	O	Das'ama Skandha	Mukunda Deva 43 Anka	G
Raghunatha Mis'ra	O	O	Saptama Skandha	Mukunda Deva 43 Anka	G
-	O	O	Prathama Skandha	-	G
-	O	O	Caturtha Skandha	-	G
Jambeswara Mis'ra	O	O	Das'ama Skandha	Mukunda Deva 44Anka	G
-	O	O	Caturtha Skandha	-	G
-	O	O	Prathama Skandha	-	G
Patra Mukunda Apanduka	O	O	Das'ama Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Prathama Skandha	Samvat 1963	G
Gadadhara Araksita	O	O	Ekadas'a Skandha	Samvat 1952	G
-	O	O	Dwadas'a Skandha	-	B
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Navama Skandha	-	G
Mahadeva	O	O	Odia Puranic Text	Mukunda Deva Maharaja	G
-	O	O	Prathama Skandha	-	G
Raghunatha Vipra	O	O	Odia Puranic Text	Mukunda Deva 33Anka	G
Bhuvana Dasa	O	O	Pañcama Skandha	1900 A.D.	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Das'ama Skandha, Dwarika Lila	1906 Samvat	G
Chinu Malika	O	O	Ekadas'a Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Prathama Skandha	-	G
Jagamohana	O	O	Odia Purana	Mukunda Deva 48Anka	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1348	356	2215	S'rimad Bhagavata	Purana	Jagannatha Dasa
1349	356	2220	S'rimad Bhagavata	Purana	Jagannatha Dasa
1350	356	2222	S'rimad Bhagavata	Purana	Jagannatha Dasa
1351	356	2223	S'rimad Bhagavata	Purana	Jagannatha Dasa
1352	356	2219	S'rimad Bhagavata	Purana	Jagannatha Dasa
1353	357	2233	S'rimad Bhagavata	Purana	Jagannatha Dasa
1354	357	2234	S'rimad Bhagavata	Purana	Jagannatha Dasa
1355	357	2238	S'rimad Bhagavata	Purana	Jagannatha Dasa
1356	359	2245	S'rimad Bhagavata	Purana	Jagannatha Dasa
1357	359	2246	S'rimad Bhagavata	Purana	Jagannatha Dasa
1358	359	2253	S'rimad Bhagavata	Purana	Jagannatha Dasa
1359	360	2256	S'rimad Bhagavata	Purana	Jagannatha Dasa
1360	361	2275	S'rimad Bhagavata	Purana	Jagannatha Dasa
1361	366	2325	S'rimad Bhagavata	Purana	Jagannatha Dasa
1362	366	2335	S'rimad Bhagavata	Purana	Jagannatha Dasa
1363	367	2345	S'rimad Bhagavata	Purana	Jagannatha Dasa
1364	367	2346	S'rimad Bhagavata	Purana	Jagannatha Dasa
1365	367	2337	S'rimad Bhagavata	Purana	Jagannatha Dasa
1366	367	2343	S'rimad Bhagavata	Purana	Jagannatha Dasa
1367	370	2415	S'rimad Bhagavata	Purana	Jagannatha Dasa
1368	371	2426	S'rimad Bhagavata	Purana	Jagannatha Dasa
1369	371	2432	S'rimad Bhagavata	Purana	Jagannatha Dasa
1370	371	2433	S'rimad Bhagavata	Purana	Jagannatha Dasa
1371	372	2450	S'rimad Bhagavata	Purana	Jagannatha Dasa
1372	373	2456	S'rimad Bhagavata	Purana	Jagannatha Dasa
1373	373	2461	S'rimad Bhagavata	Purana	Jagannatha Dasa
1374	375	2477	S'rimad Bhagavata	Purana	Jagannatha Dasa
1375	375	2478	S'rimad Bhagavata	Purana	Jagannatha Dasa
1376	375	2479	S'rimad Bhagavata	Purana	Jagannatha Dasa
1377	375	2480	S'rimad Bhagavata	Purana	Jagannatha Dasa
1378	376	2481	S'rimad Bhagavata	Purana	Jagannatha Dasa
1379	376	2482	S'rimad Bhagavata	Purana	Jagannatha Dasa
1380	376	2483	S'rimad Bhagavata	Purana	Jagannatha Dasa
1381	376	2484	S'rimad Bhagavata	Purana	Jagannatha Dasa
1382	377	2487	S'rimad Bhagavata	Purana	Jagannatha Dasa
1383	377	2492	S'rimad Bhagavata	Purana	Jagannatha Dasa
1384	377	2495	S'rimad Bhagavata	Purana	Jagannatha Dasa
1385	378	2502	S'rimad Bhagavata	Purana	Jagannatha Dasa
1386	192	1024	S'rimad Bhagavata Harivamis'a	Purana	Acyuta Dasa
1387	316	1794	S'rimad-Bhagavad-Gita	Purana	Balarama Dasa
1388	357	2237	S'rimad-Bhagavad-Gita	Purana	Balarama Dasa
1389	320	1820	S'rimad-Bhagavad-Gita,-	Purana	Balarama Dasa, -
1390	248	1312	Tika Bhagavata	Purana	Gopinatha Dasa
1391	347	2104	Tika Bhagavata	Purana	Gopinatha Dasa

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Dambarudhara Dasa	O	O	Trtiya Skandha	1964 Samvat	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Caturtha Skandha. Incomplete	-	B
-	O	O	Dvitiya Skandha	-	G
-	O	O	Ekadas'a Skandha with Paintings and Pictures	-	G
Santisai Gauntia	O	O	Odia Puranic Text	1962 Sala	G
-	O	O	Trtiya Skandha	1904 A.D.	G
-	O	O	Ekadas'a Skandha	-	G
Meru Dasa	O	O	Das'ama Skandha	1964 Samvat	G
Narasingha Satapathi	O	O	Odia Puranic Text	-	G
-	O	O	Das'ama Skandha. Rahasa Krida	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Trayodas'a Adhyaya	-	G
Gadadhara Araksita	O	O	Odia Puranic Text	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Prathama Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
Brahmana Kairakar	O	O	Odia Puranic Text	-	G
Jambes'wara Mis'ra	O	O	Dwadas'a Skandha	Mukunda Deva 43 Anka, 1838 S'akabda, 1973 Sala	G
Raghunatha Mis'ra	O	O	Das'ama Skandha	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Odia Puranic Text	-	G
-	O	O	Das'ama Skandha	-	G
-	O	O	Prathama & Caturtha Skandha	-	G
-	O	O	Ekadas'a Skandha	-	G
Parama Dasa	O	O	Ekadas'a Skandha	Ramacandra Maharaja	G
-	O	O	Ekadas'a Skandha	-	G
-	O	O	Ekadas'a Skandha	-	B
Madana Barika	O	O	Ekadas'a Skandha	-	G
-	O	O	Das'ama Skandha with picture.	Divyasingha Deva 14 Anka	G
-	O	O	Pancama Skandha	-	G
Banavasi Pani	O	O	Saptama Skandha	05/07/1934	G
-	O	O	Caturtha Skandha	-	B
-	O	O	Dwarika Lila	-	G
Kunda Vipra	O	O	Odia Purana	Mukunda Deva 31 Anka	G
-	O	O	Part of Mahabharata & with photos	-	G
Somanatha Mahapatra	O	O	Part of Mahabharata	-	G
-	O	O	Part of Mahabharata. Mixed MSS	Birakis'ora Deva 11 Anka	G
-	O	O	Puranic text related to Bhagavata	-	G
-	O	O	Puranic text related to Bhagavata	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1392	232	1212	Tikasara	Purana	-
1393	198	1066	Tulasi Krta Ramayana	Purana	Tulasi
1394	190	1016	Unknown	Purana	-
1395	192	1023	Unknown	Purana	-
1396	214	1116	Unknown	Purana	-
1397	250	1336	Unknown	Purana	-
1398	282	1511	Unknown	Purana	-
1399	291	1595	Unknown	Purana	-
1400	291	1596	Unknown	Purana	-
1401	304	1697	Unknown	Purana	-
1402	309	1726	Unknown	Purana	-
1403	365	2308	Unknown	Purana	Raghunatha Dasa
1404	374	2475	Unknown	Purana	Pitambara Dasa
1405	241	1264	Valmiki Ramayana	Purana (Epic)	-
1406	311	1743	Vicitra Bharata	Purana	-
1407	315	1777	Vicitra Bharata	Purana	-
1408	315	1783	Vicitra Bharata	Purana	Vis'vambara
1409	264	1407	Vicitra Harivams'a	Purana	-
1410	185	983	Vilarika Ramayana	Purana	Sidhes'wara (Parida) Dasa
1411	230	1192	Vilarika Ramayana	Purana	S'arala Dasa
1412	265	1410	Vilarika Ramayana	Purana	S'arala Dasa
1413	273	1457	Vilarika Ramayana	Purana	S'arala Dasa
1414	323	1872	Vilarika Ramayana	Purana	Sidhes'wara (Parida) Dasa
1415	346	2087	Vilarika Ramayana	Purana	Sidhes'wara (Parida) Dasa
1416	353	2182	Vilarika Ramayana	Purana	Sidhes'wara (Parida) Dasa
1417	355	2207	Vilarika Ramayana	Purana	Sidhes'wara (Parida) Dasa
1418	358	2242	Vilarika Ramayana	Purana	Baranidhi Dasa
1419	298	1651	Visnugarbha Purana	Purana	-
1420	77	431	Visnukes'ari Purana	Purana	Caitanya Dasa
1421	197	1058	Visnukes'ari Purana	Purana	Mahadeva Dasa
1422	200	1074	Visnukes'ari Purana	Purana	Mahadeva Dasa
1423	246	1296	Visnukes'ari Purana	Purana	-
1424	246	1293	Visnukes'ari Purana	Purana	Mahadeva Dasa
1425	250	1339	Visnukes'ari Purana	Purana	-
1426	254	1356	Visnukes'ari Purana	Purana	-
1427	255	1358	Visnukes'ari Purana	Purana	-
1428	272	1454	Visnukes'ari Purana	Purana	Mahadeva Dasa
1429	283	1513	Visnukes'ari Purana	Purana	-
1430	283	1515	Visnukes'ari Purana	Purana	-
1431	283	1516	Visnukes'ari Purana	Purana	-
1432	365	2306	Visnukes'ari Purana	Purana	Mahadeva Dasa
1433	366	2327	Visnukes'ari Purana	Purana	-
1434	371	2425	Visnukes'ari Purana	Purana	-
1435	371	2427	Visnukes'ari Purana	Purana	-
1436	371	2428	Visnukes'ari Purana	Purana	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Araksita Pratapa	O	O	Dwadas'a Skanda	-	G
-	O	O	Odia religious text	-	B
-	O	O	Related to Mahabharata	-	B
-	O	O	Odia Purana related to Mahabharata	-	G
-	O	O	Odia Purana related to Ramayana	-	G
-	O	O	Odia Purana	-	G
Sukhetu Mis'ra	O	O	Odia Purana. With Photo	Mukunda Deva 28 Anka	G
-	O	O	Odia Purana	-	B
-	O	O	Odia Purana. Incomplete	-	G
-	O	O	Odia Purana	-	B
-	O	O	Odia Purana	1958 A.D.	G
-	O	O	Odia Puranic Text related to Mahabharata	-	G
-	O	O	Odia Purana related to Mahabharata. Mixed Mss.	-	G
-	O	O	Odia Puranic text	-	G
-	O	O	Karna Parva	-	G
Nata Pathi	O	O	Novel Odia Purana related Mahabharata	-	G
-	O	O	Udyoga Parva	-	G
Satyananda Pandita	O	O	Pancama Kanda	30-10-1910	G
Narayana Badhe	O	O	Vilanka Kanda	Divyasingha Maharaja 31 Anka	G
-	O	O	Novel Odia P related to Vilanka Ravana & Rama	-	G
-	O	O	Novel Odia P related to Vilanka Ravana & Rama	-	G
-	O	O	Novel Odia P related to Vilanka Ravana & Rama	-	G
-	O	O	Novel Odia P related to Vilanka Ravana & Rama	-	G
-	O	O	Novel Odia P related to Vilanka Ravana & Rama	-	G
Hadibandhu Pradhana	O	O	Novel Odia P related to Vilanka Ravana & Rama	-	G
-	O	O	Vilanka Kanda	-	G
Natavara Mis'ra	O	O	Novel Odia P related to Vilanka Ravana & Rama	Mukunda Deva 14 Anka	G
Krpala Brahmana	O	O	Mixed. Puranic text	-	G
-	O	O	Odia Purana	-	G
-	O	O	Trtiya Sarga	-	G
-	O	O	Trtiya Sarga	1952 Sana Sala	G
-	O	O	Puranic text	-	G
-	O	O	Puranic text	-	G
-	O	O	Prathama Sarga	1295 Sana Sala	G
-	O	O	Puranic text	1295 Sana Sala	G
-	O	O	Puranic text	-	G
Vipra Cintamani	O	O	Puranic text	1922 A.D.	G
Vipra Cintamani	O	O	Prathama Sarga	Mukunda Deva 51 Anka	G
Cintamani Vipra	O	O	Prathama Sarga	Mukunda Deva 51 Anka	G
Mahadeva Dasa	O	O	Prathama Sarga	1295 Sana Sala	G
Cala Tripathi	O	O	Odia Vaisnava Purana. (Mukunda Deva 28 Anka)	28/09/1903	G
-	O	O	Caturtha Sarga. Mixed MSS. Broken Leaves	-	B
Alekharama Gaunta	O	O	Puranic text	1954 A.D.	G
Alekharama Gaunta	O	O	Puranic text	1954 A.D.	G
Alekharama Gaunta	O	O	Puranic text	1954 A.D.	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1437	372	2439	Visnukes'ari Purana	Purana	-
1438	322	1847	S'rimad Bhagavata Mixed	Purana, Astrology	Jagannatha Dasa, -
1439	356	2216	S'rimad Bhagavata, Baidya S'astra	Purana, Ayurveda	Jagannatha Dasa, -
1440	242	1270	S'rimad Bhagavata, Alekha Pariksita Brahmandarupa	Purana, Devotional Literature	Jagannatha Dasa, -
1441	377	2490	Kartika Mahatmya, Dardhyata Bhakti	Purana, DS	Mahadeva Dasa, -
1442	370	2411	Mahabharata, Prema Ratha	Purana, DS	S'arala Dasa, Caitanya Dasa
1443	29	179	Adhyatma Ramayana, Visnu Sahasra Nama	Purana, Hindu Orisons	Haladhara Dasa, -
1444	17	116	Ganga Mahatmya, Mahanataka	Purana, Kavya	Purus'ottama
1445	163	891	Laksmi Purana, Sudus'a Vrata	Purana, Pañcali	Balarama Dasa, -
1446	188	1005	Prema Pañcamrta	Religious Kavya	Caitanya Dasa
1447	188	1008	Prema Pañcamrta	Religious Kavya	-
1448	201	1076	Prema Pañcamrta	Religious Kavya	Caitanya Dasa
1449	212	1112	Prema Pañcamrta	Religious Kavya	-
1450	269	1431	Sarasvata Gita	Religious Text	Ratana Dasa
1451	315	1779	-	Religious Text	Dinakrsna Dasa
1452	288	1565	... .Tulamani?	Religious Text	-
1453	321	1836	Baicandra Gita	Religious Text	Deva Nanda (?)
1454	356	2224	Baicandra Gita	Religious Text	Deva Nanda
1455	5	35	Guna Sagara	Religious Text	Krsna Dasa
1456	45	279	Guna Sagara	Religious Text	Krsna Dasa
1457	287	1554	Hata Basa	Religious Text	Jagannatha Dasa
1458	248	1318A	Mangalaksi Janma	Religious text	-
1459	344	2069	Pradosa Pui	Religious Text	Gobi Dhana
1460	351	2160	Prema Pañcamrta	Religious Text	S'uka Badu
1461	298	1659	Sola Kuñja	Religious Text	Narottama Dasa
1462	322	1852	Sudhasara	Religious Text	-
1463	32	200	Unknown	Religious Text	-
1464	61	366	Unknown	Religious Text	-
1465	72	402	Unknown	Religious Text	-
1466	120	659	Unknown	Religious Text	-
1467	120	663	Unknown	Religious Text	Bhagirathi
1468	195	1046	Unknown	Religious Text	-
1469	208	1103	Unknown	Religious Text	-
1470	209	1106	Unknown	Religious Text	-
1471	220	1151	Unknown	Religious Text	-
1472	234	1218	Unknown	Religious Text	-
1473	248	1308	Unknown	Religious Text	-
1474	248	1311	Unknown	Religious Text	-
1475	249	1319	Unknown	Religious Text	-
1476	249	1324	Unknown	Religious Text	-
1477	249	1328	Unknown	Religious Text	-
1478	263	1403	Unknown	Religious Text	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Alekharama Gauntia	O	C	Prathama Sarga	1954 Sala	G
-	O	C	Astama Skandha. Jyotisa Mixed	-	G
-	O	C	Mixed. Odia Puranic Text & Materia Medica	-	G
-	O	C	Sastha Skandha. Mixed MSS	-	G
-	O	C	OP related to Padma Purana & Krsnabhakti	-	G
Kes'ava Bhana	O	C	Puranic text & Devotional Scripture.	-	B
-	O,S	C	Odia Puranic text & names of Lord Visnu.	-	G
-	O	C	Adikanda	-	G
-	O	C	Consecrate of Laksmi with rituals.	-	G
-	O	C	Odia religious Kavya	Rama Candra Deva 23 Anka	B
-	O	C	Odia religious Kavya	-	G
Padmanabha Ratha	O	C	Odia religious Kavya	1912 Samvat Sala	G
-	O	C	Odia religious Kavya	-	G
Radhakanta Pradhana	O	C	Odia religious text	1940 A.D.	G
-	O	C	About Krsna-bhakti	-	B
Bhagavana Gauntia	O	C	(Scribe > Alias) Laksmana Babaji	-	G
-	O	C	Kavya	-	B
-	O	C	Mixed with Bhagavata Saptama Skandha	-	G
-	O	C	Related to Bhagavata	-	G
Apandava Adhis'wara	O	C	Related to Krsnabhakti	1311 Samvat Sala	G
S'rinivasa Tripathi	O	C	Related to Krsnabhakti	1922 A.D.	G
-	O	C	Related to the consecrate of Mangalaksi	-	G
Kirtana Banua	O	C	A particular type of religious text	-	G
Natawara Dasa	O	C	Odia religious text	Samvat 1980 (?)	G
Baistamba					
-	O,S	C	Odia religious related to Krsna Lila	-	G
-	O	C	Odia religious text	-	G
-	O	C	Odia religious text related to Ramayana	-	G
-	O	C	Odia religious text	-	G
-	O	C	Incompete. Related to Bhagavata	-	G
-	O	C	Incomplete. Related to Ramayana	-	G
-	O	C	Pagination in English. Related to Mahabharata	Incomplete	B
-	O	C	Odia religious text related to Mahabharata	-	G
-	O	C	Incomplete	-	G
Das'arathi Dasa	O	C	Related to Mahabharata	-	G
-	O	C	Odia religious text	-	G
-	O	C	Odia Religious Text	-	B
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	B
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1479	269	1435	Unknown	Religious Text	-
1480	276	1473	Unknown	Religious Text	-
1481	277	1480	Unknown	Religious Text	Bhakta Carana Dasa
1482	279	1489	Unknown	Religious Text	-
1483	279	1493	Unknown	Religious Text	-
1484	286	1531	Unknown	Religious Text	-
1485	286	1537	Unknown	Religious Text	Bhima Araksita
1486	292	1601	Unknown	Religious Text	-
1487	293	1620	Unknown	Religious Text	-
1488	300	1671	Unknown	Religious Text	-
1489	302	1684	Unknown	Religious Text	Is'wara Dasa
1490	308	1716	Unknown	Religious Text	-
1491	310	1728	Unknown	Religious Text	-
1492	310	1729	Unknown	Religious Text	-
1493	313	1760	Unknown	Religious Text	-
1494	313	1762	Unknown	Religious Text	-
1495	313	1767	Unknown	Religious Text	-
1496	322	1855	Unknown	Religious Text	Bhakta Carana Dasa
1497	322	1857	Unknown	Religious Text	-
1498	325	1890	Unknown	Religious Text	-
1499	328	1919	Unknown	Religious Text	-
1500	329	1944	Unknown	Religious Text	-
1501	329	1938	Unknown	Religious Text	-
1502	330	1954	Unknown	Religious Text	-
1503	330	1960	Unknown	Religious Text	-
1504	330	1959	Unknown	Religious Text	-
1505	333	1988	Unknown	Religious Text	-
1506	334	1992	Unknown	Religious Text	-
1507	334	1994	Unknown	Religious Text	-
1508	334	1999	Unknown	Religious Text	Bhakta Dasa
1509	336	2015	Unknown	Religious Text	-
1510	337	2018	Unknown	Religious Text	Caitanya Dasa
1511	337	2022	Unknown	Religious Text	-
1512	337	2023	Unknown	Religious Text	-
1513	348	2136	Unknown	Religious Text	-
1514	351	2167	Unknown	Religious Text	-
1515	354	2198	Unknown	Religious Text	-
1516	360	2264	Unknown	Religious Text	-
1517	363	2289	Unknown	Religious Text	-
1518	367	2347	Unknown	Religious Text	Vikrama
1519	367	2352	Unknown	Religious Text	-
1520	367	2353	Unknown	Religious Text	-
1521	368	2381	Unknown	Religious Text	-
1522	369	2396	Unknown	Religious Text	-
1523	370	2406	Unknown	Religious Text	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text related to Mahima sect.	-	G
-	O	C	Odia Religious Text	-	B
-	O	C	Odia Religious Text	-	B
-	O	C	Mixed MSS	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	1923 A.D.	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	B
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Mixed Mss	1824 S'akabda	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
Harihara Dasa	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text. Incomplete	-	B
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text related to Ramayana	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text	-	B
-	O	C	Mixed MSS	-	B
-	O	C	Odia Religious Text	-	B
-	O	C	Odia Religious Text	-	B
-	O	C	Odia Religious Text	-	B
-	O	C	Odia Religious Text	-	G
-	O	C	Odia Religious Text. Incomplete	-	G
-	O	C	Odia RT. Incomplete. Related To Mahabharata	-	B
-	O	C	Odia Religious Text	-	G
-	O	C	Related to Mahabharata	-	G
-	O	C	Odia RT. Incomplete. Related To Ramayana.	-	G
-	O	C	Mixed, Scattered & Broken	-	B
-	O	C	Mixed, Garbled & Broken	-	B
-	O	C	Total Broken	-	B
-	O	C	Odia RT. Incomplete. Related To Mahabharata	-	B
-	O	C	Incomplete. Related to Bhagavata	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1524	370	2409	Unknown	Religious Text	-
1525	370	2410	Unknown	Religious Text	-
1526	265	1414	Vanamālī Rahasa	Religious Text	-
1527	369	2395	Unknown	Religious Text	-
			Unknown	Dictionary	-
1528	372	2443	Krsna Dasa, Dhruva Stuti	RT, Hindu Orisions	-
1529	347	2123	Vetala Pacis'a Pranama Katha	Story	-
1530	317	1799	Aparajita Bana	Tantra	-
1531	335	2009	Banua S'astra	Tantra	Laksmana S'atapathī
1532	370	2423	Devata Jhadana	Tantra	-
1533	13	94	Garedi	Tantra	-
1534	72	406	Garedi	Tantra	-
1535	72	408	Garedi	Tantra	-
1536	72	410	Garedi	Tantra	-
1537	108	605	Garedi	Tantra	-
1538	203	1083	Garedi	Tantra	-
1539	216	1133	Garedi	Tantra	-
1540	234	1220	Garedi	Tantra	-
1541	276	1474	Garedi	Tantra	-
1542	278	1485	Garedi	Tantra	-
1543	279	1495	Garedi	Tantra	-
1544	287	1548	Garedi	Tantra	-
1545	287	1552	Garedi	Tantra	-
1546	293	1619	Garedi	Tantra	-
1547	297	1639	Garedi	Tantra	-
1548	310	1731	Garedi	Tantra	-
1549	312	1755	Garedi	Tantra	-
1550	313	1764	Garedi	Tantra	-
1551	313	1765	Garedi	Tantra	-
1552	313	1768	Garedi	Tantra	-
1553	317	1807	Garedi	Tantra	-
1554	317	1796	Garedi	Tantra	-
1555	322	1861	Garedi	Tantra	-
1556	326	1894	Garedi	Tantra	-
1557	326	1895	Garedi	Tantra	-
1558	326	1896	Garedi	Tantra	-
1559	326	1897	Garedi	Tantra	-
1560	326	1898	Garedi	Tantra	-
1561	326	1899	Garedi	Tantra	-
1562	326	1901	Garedi	Tantra	-
1563	326	1902	Garedi	Tantra	-
1564	326	1903	Garedi	Tantra	-
1565	327	1915	Garedi	Tantra	-
1566	327	1908	Garedi	Tantra	-
1567	327	1917	Garedi	Tantra	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	C	Odia religious text related to Mahabharata	-	B
-	O	C	ORTrelated to Mahabharata & Bhagavata	-	B
Vmdavana	O	C	Odia Religious Text related to Bhagavata	-	G
-	O,S	C	Religious text related to Ramayana,	-	B
-	O,S	C	Sanskrit Dictionary type text with commentary	-	B
-	O	C	Mixed MSS	-	G
-	O	C	Famous Vetala story	-	G
-	O	C	With Paintings. Few South Indian leafs also mixed	-	G
-	O	C	Tantric Medicine	Divyasingha Deva 34 Anka	G
-	O	C	Tantric text	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O,S	C	Tantric text. Incomplete	-	B
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications. Mixed MSS	-	B
-	O	C	Mixed MSS with Kavya	-	G
-	O	C	Tantric rituals & applications.	S'alivahana S'akabda 1841	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications. Mixed MSS	-	G
-	O	C	Tantric rituals & applications.	-	B
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications. Mixed MSS	-	G
-	O	C	Tantric rituals & applications. Mixed MSS	-	B
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications. Mixed MSS	-	G
-	O	C	Tantric rituals & applications.	-	G
-	O	C	Tantric rituals & applications.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1568	328	1920	Garedi	Tantra	-
1569	328	1921	Garedi	Tantra	-
1570	328	1922	Garedi	Tantra	-
1571	328	1923	Garedi	Tantra	-
1572	328	1924	Garedi	Tantra	-
1573	328	1926	Garedi	Tantra	-
1574	328	1927	Garedi	Tantra	-
1575	328	1928	Garedi	Tantra	-
1576	329	1934	Garedi	Tantra	-
1577	329	1935	Garedi	Tantra	-
1578	329	1936	Garedi	Tantra	-
1579	329	1939	Garedi	Tantra	-
1580	329	1943	Garedi	Tantra	-
1581	330	1947	Garedi	Tantra	-
1582	330	1949	Garedi	Tantra	-
1583	330	1950	Garedi	Tantra	-
1584	330	1952	Garedi	Tantra	-
1585	330	1953	Garedi	Tantra	-
1586	330	1955	Garedi	Tantra	-
1587	330	1956	Garedi	Tantra	-
1588	330	1957	Garedi	Tantra	-
1589	330	1958	Garedi	Tantra	-
1590	331	1963	Garedi	Tantra	-
1591	331	1967	Garedi	Tantra	-
1592	331	1970	Garedi	Tantra	-
1593	331	1971	Garedi	Tantra	-
1594	332	1979	Garedi	Tantra	-
1595	335	2004	Garedi	Tantra	-
1596	336	2016	Garedi	Tantra	-
1597	337	2025	Garedi	Tantra	-
1598	338	2031	Garedi	Tantra	-
1599	339	2038	Garedi	Tantra	-
1600	339	2039	Garedi	Tantra	-
1601	341	2048	Garedi	Tantra	-
1602	342	2056	Garedi	Tantra	-
1603	344	2072	Garedi	Tantra	-
1604	344	2073	Garedi	Tantra	-
1605	344	2076	Garedi	Tantra	-
1606	344	2077	Garedi	Tantra	-
1607	345	2080	Garedi	Tantra	-
1608	345	2082	Garedi	Tantra	-
1609	347	2093	Garedi	Tantra	-
1610	347	2094	Garedi	Tantra	-
1611	347	2095	Garedi	Tantra	-
1612	347	2096	Garedi	Tantra	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1613	347	2098	Garedi	Tantra	-
1614	347	2099	Garedi	Tantra	-
1615	347	2100	Garedi	Tantra	-
1616	347	2101	Garedi	Tantra	-
1617	347	2102	Garedi	Tantra	-
1618	347	2103	Garedi	Tantra	-
1619	347	2106	Garedi	Tantra	-
1620	347	2107	Garedi	Tantra	-
1621	347	2109	Garedi	Tantra	-
1622	347	2110	Garedi	Tantra	-
1623	347	2111	Garedi	Tantra	-
1624	347	2112	Garedi	Tantra	-
1625	347	2113	Garedi	Tantra	-
1626	347	2114	Garedi	Tantra	-
1627	347	2115	Garedi	Tantra	-
1628	347	2118	Garedi	Tantra	-
1629	347	2121	Garedi	Tantra	-
1630	347	2122	Garedi	Tantra	-
1631	347	2124	Garedi	Tantra	-
1632	347	2128	Garedi	Tantra	-
1633	347	2105	Garedi	Tantra	-
1634	352	2179	Garedi	Tantra	-
1635	359	2248	Garedi	Tantra	-
1636	359	2249	Garedi	Tantra	-
1637	360	2261	Garedi	Tantra	-
1638	360	2262	Garedi	Tantra	-
1639	360	2263	Garedi	Tantra	-
1640	361	2276	Garedi	Tantra	-
1641	362	2284	Garedi	Tantra	-
1642	362	2285	Garedi	Tantra	-
1643	363	2295	Garedi	Tantra	-
1644	364	2300	Garedi	Tantra	-
1645	364	2302	Garedi	Tantra	-
1646	365	2310	Garedi	Tantra	-
1647	365	2312	Garedi	Tantra	-
1648	365	2313	Garedi	Tantra	-
1649	367	2349	Garedi	Tantra	-
1650	367	2354	Garedi	Tantra	-
1651	367	2355	Garedi	Tantra	-
1652	367	2356	Garedi	Tantra	-
1653	367	2357	Garedi	Tantra	-
1654	367	2358	Garedi	Tantra	-
1655	367	2359	Garedi	Tantra	-
1656	367	2361	Garedi	Tantra	-
1657	367	2365	Garedi	Tantra	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1658	368	2387	Garedi	Tantra	-
1659	368	2388	Garedi	Tantra	-
1660	369	2403	Garedi	Tantra	-
1661	370	2421	Garedi	Tantra	-
1662	372	2441	Garedi	Tantra	-
1663	372	2446	Garedi	Tantra	-
1664	372	2448	Garedi	Tantra	-
1665	373	2455	Garedi	Tantra	-
1666	373	2458	Garedi	Tantra	-
1667	373	2459	Garedi	Tantra	-
1668	373	2466	Garedi	Tantra	-
1669	373	2468	Garedi	Tantra	-
1670	373	2470	Garedi	Tantra	-
1671	299	1666	Garudi	Tantra	-
1672	370	2417	Garudi	Tantra	-
1673	216	1129	Gopes'wara Mantra S'astra	Tantra	Gopes'wara
1674	367	2373	Guni Pustaka	Tantra	-
1675	232	1206	Gunika Gupta Lekhana	Tantra	-
1676	70	394	Mantra Pothi	Tantra	-
1677	373	2464	Mantra Pustaka	Tantra	-
1678	232	1202	Narasirigha Khedana	Tantra	Narasirigha
1679	72	403	Padmatola	Tantra	-
1680	248	1302	Padmatola	Tantra	-
1681	37	229	Pila Dahani	Tantra	-
1682	371	2431	Prasna Pothi	Tantra	-
1683	234	1219	Pulata (?)	Tantra	-
1684	370	2424	Sapa Garudi Vidya	Tantra	-
1685	72	405	Sarpa Mantra Garudi	Tantra	-
1686	338	2030	S'ri Tari Patana Bindha	Tantra	-
1687	280	1500	Tantra Mantra Pothi	Tantra	-
1688	368	2384	Tantrika Pothi	Tantra	-
1689	40	248	Unknown	Tantra	-
1690	297	1650	-, Sudhasara Gita	Tantra, DS	-, Candramani Dasa
1691	297	1643	-, Tapoi	Tantra, Kavya	-
1692	220	1152	Bheliki Mantra, Laksmipurana	Tantra, Purana	-, Balarama Dasa
1693	297	1644	Bhala-Manda Visaya Vicara	Value Orientation	-
1694	22	146	Kanva Samhita	Veda	-
1695	201	1078	Kanva Samhita	Veda	-
1696	205	1091	Kanva Samhita	Veda	-
1697	57	347	Gau S'astra	Veterinary	-
1698	365	2316	Gau S'astra	Veterinary	-
1699	372	2442	Gau S'astra	Veterinary	-
1700	377	2486	Gau S'astra	Veterinary	Nakuladeva Sahadeva

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O,S	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric rituals & applications.	-	G
-	O	O	Tantric mantras for snakes	-	B
-	O	O	Tantric mantras for snakes	-	G
-	O	O	Odia Tantric Text	-	G
-	O	O	Tantric text	-	B
-	O,S	O	Tantric text	-	G
Madhava Araksita	O	O	Odia Tantric Text.	-	G
-	O	O	Mantras for treatment of snake bite.	-	G
-	O	O	Tantric text related to snakes.	-	G
-	O	O	Garudi related to snakes	-	G
-	O	O	Song sung by snake charmers to charm snakes	-	G
-	O	O	Garedi mantras	-	G
-	O	O	Garedi mantras	-	G
-	O	O	Guni Vidya Totaka. Garedi	-	G
-	O	O	Tantric rituals related to snakes	-	G
-	O	O	Tantric rituals for snake bite.	-	G
-	O	O	Garedi Text	-	G
-	O	O	Tantric text	-	G
-	O	O	Tantric rituals	-	G
-	O	O	Tantric rituals	-	G
-	O	O	Mixed MSS tantric & Devotional Scripture	-	G
-	O	O	Mixed MSS. Tantric. Kavya related to Sadhava story & vow of Goddess Mangala.	-	G
-	O	O	Magic mantras. Incomplete. Vow of Laksmi with rituals.	-	G
-	O	O	The principles of right and wrong that are accepted by an individual or a social group.	-	G
-	S	O	Related to Yajurveda	-	G
Brajabandhu Karana	S	O	Related to Yajurveda	-	G
-	S	O	Related to Yajurveda	-	G
-	O	O	Veterinary medicine	-	G
-	O	O	Small text. Veterinary medicine	-	G
-	O	O	Tantric Veterinary Medicine	-	G
Brndavana Hota	O	O	Mantric Veterinary	1994 Sana Sala (?)	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1701	10	74	Gau S'astra Vanausadhi	Veterinary	-
1702	302	1690	Gau S'astra	Veterinary	-
1703	221	1154	Gau S'astra Pañca Vidya	Veterinary	-
1704	371	2434	Gau S'astra	Veterinary	-
1705	290	1582	Gau S'astra	Veterinary	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	O	O	Tantric & Veterinary medicine	-	G
-	O	O	Veterinary medicine	-	G
-	O	O	Tantric Veterinary	-	G
-	O	O	Tantric Veterinary medicine	-	G
-	O	O	Medicines & treatments prescribed for cow &c.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
1	4	33	Âgamasamgraha	Âgama	-
2	292	1608	Atrisaṃhitâ	Âgama	-
3	82	461	Kâraṇâgama: Nityapûjâvidhi	Âgama	-
4	53	320	Makuṭâgama / Nityârcanavidhi	Âgama	-
5	184	980	Pâdmasaṃhitâ	Âgama	-
6	82	460	Vaikhânasasûtra	Âgama	-
7	89	499	Vaikhânasasûtra	Âgama	-
8	131	720	Vaiṣṇava Âgama	Âgama	-
9	4	31	Pâñcarâtrâgama	Âgama	-
			Sahasrakalas'asnapanavidhi	Karmakaṇḍa	-
10	140	765	Racavâtanûl	Alchemy	-
11	47	286	Jayanti- nirṇaya	Almanac	-
12	8	60	List of 60 years 12 months etc.)	Almanac	-
13	45	280	Saṃkîrṇaviṣaya	Almanac	-
14	81	452	Pañcâṅga	Almanac	-
15	31	196	Pañcâṅgam	Almanac	-
16	91	507	Aruṇapras'na	Âraṇyaka	-
17	146	805	Taittirîya Âraṇyakam	Âraṇyaka	-
18	159	873	Vâstu & Yantra	Architecture	-
19	93	518	Vâstus'âstra	Architecture	-
20	44	271	Vâstus'âstra,	Architecture	-
			Vaidya-s'âstra	Ayurveda	-
21	11	80	Eṇkanitam	Arithmetics	-
22	26	161	Eṇkanitam, Jyotiṣa	Arithmetics, Astrology	-
23	170	920	Âṛûṭam	Astrology	-
24	43	258	Dvâdas'a-bhâva-phalam	Astrology	-
25	1	4	Horoscope of Devanmagan	Astrology	-
26	18	117	Jâtaka-Candrikâ	Astrology	-
27	86	487	Jâtaka-Candrikâ	Astrology	-
28	96	535	Jâtaka-Candrikâ	Astrology	-
29	115	638	Jâtaka-Candrikâ	Astrology	-
30	45	278	Jâtaka-Candrikâ	Astrology	-
31	43	263	Jâtaka- phalam	Astrology	-
32	93	520	Jâtakam	Astrology	-
33	179	964	Jâtakapârijâtam	Astrology	-
34	179	963	Jâtakapaṭalam	Astrology	-
35	313	1763	Jyotiṣa	Astrology	-
36	11	85b	Jyotiṣa	Astrology	-
37	21	139	Jyotiṣa	Astrology	-
38	85	481	Jyotiṣa	Astrology	-
39	100	557	Jyotiṣa	Astrology	-
40	145	798	Jyotiṣa	Astrology	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	S	G	Collection of versions from some Vaisnava text	-	G
-	G	S	Text of Vaikhânasa Âgama	-	G
-	G	S	A chapter of Kâraṇâgama. One of the 28 S'aivâgamas	-	B
Venkatswran	G	S	A text of S'aivâgama	-	G
-	G	S	Complete text of one of the Pañcarâtra Âgamas	-	G
Krishna Swami	G	S	Part of Vaikhânasa Âgama	-	G
-	G	S	Contains the text of Sri Vaikhânasa Sutra, one of the Vaisnava Âgama texts ... also a prayoga in Sanskrit. Incom.	-	G
-	G	S	Contains a few chapters of the Pañcarâtra Âgama	-	G
Viraraghava	G	S	Âgama Vaisnava Hindu Rituals	-	G
-	T	T	Deals with the science of alchemy & Saiva yoga	-	G
-	G	S	Discussion for fixing exact date of Krisna jayanti	-	G
-	G	S	Gives the list of 60 Indian cyclic years, of Naksatras, their animals, birds, etc.	-	G
-	T	T	List of Tamil months, navaratnas, list of ages of different animals, etc.	-	G
-	GT	ST	Contains the almanac for the cyclic year hevilambi	-	B
-	T	T	Almanac	-	G
-	G	S	Part of Taitariya Âranyaka of Yjurveda	-	G
-	G	S	A part of the text	-	G
-	T	T	Rules related to architecture & mantras related to rituals	-	B
Gopala Sarma	G	S	A text of architecture and Naksatras	-	B
Kumbha Muni	T	T	Rules of architecture	-	G
	T	T	Materia medica	-	G
-	T	T	Basic Arithmetics	-	G
-	T	T	Arithmetics and Astrology	-	G
-	T	T	Brief text on prediction astrology	-	G
-	T	T	Astrology	-	B
-	T	T	Personal horoscope. Only three leafs	-	G
-	G	T	Tamil Sanskrit Text dealing with astrology	-	B
-	T	T	Text dealing with astrology in Tamil	-	G
-	G	S	Tamil Text dealing with astrology.Complete	-	G
-	T	T	Tamil Text dealing with astrology.Complete	-	G
Srirama Sundara	G	S	Text dealing with astrology	-	G
-	T	T	Perdiction of various effects of planets	-	B
-	G	M	Contains the text and horoscope in Malayalam	-	G
-	GT	ST	Contains a text on astrology with Tamil explanation	-	G
-	T	T	A brief text on astrology in Tamil	-	B
-	T	T	Basics astrology	-	G
-	G	S	Some astrological matters	-	B
-	T	T	Predictions for day-to day	-	G
-	T	T	A part of astrology with some horoscopes	-	G
-	G	S	Text on astrology	-	G
-	G	S	Some basic information on astrology	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
41	153	841	Jyotiṣa	Astrology	-
42	155	850	Jyotiṣa	Astrology	-
43	156	853	Jyotiṣa	Astrology	-
44	173	935	Jyotiṣa	Astrology	
45	327	1909	Jyotiṣa	Astrology	-
46	114	637	Jyotiṣas'âstra	Astrology	-
47	54	321	Jyotiṣas'âstra	Astrology	-
48	54	327	Jyotiṣam	Astrology	-
49	96	539	Jyotiṣam	Astrology	-
50	109	611	Pañcaṅgam	Astrology	-
51	160	876	Pancapatci Cattiram	Astrology	-
52	133	732	Pañcaṅgam	Astrology	-
53	3	23	Phaladīpikâ	Astrology	-
54	6	47	Phalitajyotiṣa	Astrology	-
55	111	622	Jyotiṣagrantha	Astrology	-
56	110	617	Sâmudrikalakṣaṇa and Jyotiṣa	Astrology	-
57	96	537	Vishu- varṣa -pañcaṅgam	Astrology	-
58	100	558	Vaidya, Tantra	Astrology, Tantra	-
59	4	30	Thirattu Vaka Day	Auyrveda	Agastiyar
60	98	547	Vaidya S'âstra	Ayurvda	-
61	87	489	Agastiyar Senduram 300	Ayurveda	Agastyar
62	18	120	Agastya 400 Vaidya S'âstra	Ayurveda	Agastya
63	90	502	Agastya Vaidya S'âstra	Ayurveda	Agastya
64	103	575	Agastyar Vaidya	Ayurveda	Agastya
65	2	17	Agastyar Vaidya Câttiram	Ayurveda	Agastiyar
66	113	633	Agastyar Vâkaṭam	Ayurveda	Agastya
67	149	822	Agastyaratnasaṅgraha	Ayurveda	Agastya
68	113	632	Agastyarkuṟunâṭivaidya	Ayurveda	Agastya
69	83	467	Agathiyar 600	Ayurveda	Agasthya Muni
70	88	497	Agatthiyar -300	Ayurveda	Agasthya Muni
71	138	758	Akattiyar Ganasutraratna	Ayurveda	Agastya
72	177	951	Akattiyar Cûttiram 300	Ayurveda	-
73	178	954	Akattiyar Cûttiram 300	Ayurveda	Agastya Muni
74	4	29	Akattiyar Kaviyam	Ayurveda	Agastya
75	170	923	Akattiyar Manikkattu Cûttiram	Ayurveda	Agasthiya
76	162	884	Akattiyar Sala Tirattu	Ayurveda	Agastya
77	21	136	Akattiyar Vaidyam	Ayurveda	Agastya

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	T	T	Basic text on astrology	-	G
-	T	T	Text on daily positions of planets	-	G
-	T	T	Contains perdiction astrology	-	G
-	G	M	A long text on astrology in malyalam langauge .	-	G
-	T	T	A basic detail on astrology	-	G
-	T	T	Fundamental of astrology and the text of Jyotisas'astra	-	G
-	GT	ST	A text in Sanskrit as well as in Tamil pav palapalan inJyotisa	-	B
-	T	T	List of naksatras etc.	-	G
-	T	T	Deals with basics of astrology	-	G
-	GT	ST	A part of astrology. Incomplete	-	G
-	T	T	Contains the method of perdicition of astrology	-	G
-	G	S	Almanac and other astrological matters	-	B
Narayana Ayyankar	G	S	Text on astrology	-	G
	T	T	Describes the results of different Grahas	-	B
-	G	S	Basic details of astrology	-	G
-	T	T	Contains basic astrology	-	G
-	G	S	The almanac of the cyclic year Vishu	-	G
-	T	T	Text on some diseases and also on Tantra in Tamil	-	G
Sankaran Siva Anant-	T	T	Medicine preparation	-	G
avayi ravan Charapar					
-	T	T	Text on medcine preparation	-	G
-	T	T	Contain preparation of medicines such as Centuram according to Siddha Vaidya tradition	-	B
-	T	T	Preparation of some medicines.	-	B
-	T	T	Contain the text of medicine preparation	-	G
-	T	T	A part of the text on medicine preparation	-	G
Divakara Vaidyar	T	T	Deals with siddha medicine	-	G
-	T	T	Contains of the text on medicine prepa-ration as taught by Agastya	-	G
-	T	T	Text on medicine and on Nadi said to have been composed by Agastya.	-	B
-	T	T	Contain the complete text of Vaidya S'âstra and Nadisâstra	-	G
-	T	T	A siddha medicine text in 600 Tamil verses	-	G
Velayudam	T	T	A text on medicine prepration	-	G
-	T	T	Text on medicine in Tamil verse	-	B
-	T	T	A complete text on medicine composed by Agastya	-	G
-	T	T	A complete text on medicine composed by Agastya	-	G
-	T	T	Describes some mantras for obtaining some desires and preparation of medicine	-	G
-	T	T	Text on medicine by Agastya	-	G
-	T	T	A valuable text on Siddha vaidya dealing with many types of medicine praparations	-	G
-	T	T	Text on siddha medicine said to have been composed by sage Agstya	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
78	168	912	Akattiyar Vaidyam (1st Kânda)	Ayurveda	Agastyar
79	176	946	Akattiyar Vaidyam (16 Kânda)	Ayurveda	Agastya
80	180	965	Akattiyar Vaidyam	Ayurveda	Agastya
81	95	532	Akattiyar Vaidyam Pulippani Vaidyam	Ayurveda Ayurveda	Agastya Pulippani
82	9	67	Akattiyar Vaittiyam Nûṟu	Ayurveda	Agastya
83	174	938	Akattiyar Vâkaṭam	Ayurveda	-
84	171	929	Akattiyarpûraṇacuttiram	Ayurveda	-
85	8	64	Âyurveda	Ayurveda	-
86	34	210	Bogar Vaidya S'âstra	Ayurveda	Boga Muni
87	84	472	Brahma Muni -380	Ayurveda	Brahma Muni
88	142	781	Caranûl	Ayurveda	-
89	150	827	Cattaimunicûttiram	Ayurveda	Cattaimuni
90	177	952	Cattaimuni Vaidyam	Ayurveda	Cattaimuni
91	171	927	Cattiya ârûṭam	Ayurveda	-
92	154	844	Civavâkkiyarpâṭal	Ayurveda	Siddha Civa Vakkiyam
93	94	523	Dakṣiṇâmurthi Vaidya	Ayurveda	Dakṣiṇâmurthy
94	117	648	Dakṣiṇâmurti Vaidya Vakatam	Ayurveda	Maccha Muni
95	158	868	Garba Sutra	Ayurveda	Kanda Muni
96	2	11	Garbhotpatti	Ayurveda	-
97	83	465	Guru Nâṭi Cattiram	Ayurveda	Agastya
98	153	839	Kayilai Sattai Muni -300	Ayurveda	Sattai Muni
99	103	571	Keca Vakatam	Ayurveda	-
100	98	550	Kecavakatam (Siddha Vaidya)	Ayurveda	-
101	7	56	Konkanar Vaidya S'âstra	Ayurveda	Konkanar
102	142	779	Kumbha Muni Vaidya	Ayurveda	Kumbha Muni
103	157	862	Maccha Muni Vaidya	Ayurveda	Maccha Muni
104	11	82	Maccha Muni100 Vaidya S'âstra	Ayurveda	Maccha Muni
105	103	576	Machha Muni Vaidya	Ayurveda	Maccha Muni
106	10	77	Mantra, Yantra and Vaidya S'âstra	Ayurveda	-
107	149	819	Maruttuvak Kurippu	Ayurveda	-
108	20	131	-	Ayurveda	-
109	18	121	Nâṭi Côṭitam	Ayurveda	-
110	35	216	Nâṭi Vaidyam	Ayurveda	-
111	108	600	Nâṭi Vaidyam	Ayurveda	Tirumular
112	150	825	Pala Tirattu	Ayurveda	-
113	6	50a	Panca Puta Centuram Kaya Citti Centuram	Ayurveda	-
114	113	629	Pulipippâṇi Vâkaṭam	Ayurveda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	T	T	A part of text on medicine said to have been composed by Agastya	-	G
-	T	T	Text on medicine composed by Agastya	-	G
-	T	T	Text on medicine preparation	-	G
-	T	T	Contain 6th chapter of ancient akattiyar vaidy-anul & the complete text of pulippani vaidyam	-	G
-	T	T	Describes various general ailments and their medicines. Said to have been composed by Agastya in 100 verses	-	G
-	T	T	Text on medicine.	-	G
-	T	T	A complete text on medicine preparation	-	G
-	G	S	Verses in Sanskrit dealing with general health	-	G
-	T	T	Siddha vaidya text ascribed to Boga muni	-	G
-	T	T	Describes various medicines according to siddha vaidya system	-	B
-	T	T	A brief text dealing with cure of nasal ailment.	-	G
-	T	T	Brief text on medicine composed by Cattaimuni	-	G
-	T	T	Text on medicine composed by Cattai Muni	-	G
-	T	T	A text on medicine	-	B
-	T	T	Text containing verses dealing with vedanta and siddha medicine	-	B
-	T	T	Text on medicine preparation	-	G
-	T	T	A text on medicine preparation in Tamil	-	B
-	T	T	Text on medicine	-	B
-	T	T	Text on yoga vaidya. Describes the forma-tion of foetus in the mother's womb.	-	G
-	T	T	A text of siddha medicine also dealing with Nadi etc	-	G
-	T	T	Contain of the text medicine	-	G
-	T	T	Preparation of medicine	-	G
-	T	T	Detail of various diseases and medcine preparation	-	B
-	T	T	Medicine preperation according to Siddha Konkanar	-	G
-	T	T	Text on medicine ascribed to Kumbha Muni	-	G
-	T	T	Text on medicine by Maccha Muni	-	B
-	T	T	Medicine preparation	-	G
-	T	T	Contains of the text on medcine preparation	-	G
-	T	T	Some mantras and medicines prescribed for some diseases	-	G
-	T	T	Text on diet and medicine	-	B
-	T	T	Only 2 leaves written	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Medicine based on Nadi	-	G
-	T	T	Text on preparation of medicine	-	G
-	T	T	This is a part of siddha vaidya. Medicine preparation	-	G
-	T	T	Describes the procedure of preparing the Centuram type of Siddhha medicine	-	G
-	T	T	A complete text on siddha vaidya and preparation of medicine	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
115	173	936	Pulippâni Palatirattu	Ayurveda	-
116	143	786	Racavâtam & Siddha Vaidya	Ayurveda	-
117	121	669	Rama Devar Vaidya Sutra	Ayurveda	Rama Devar
118	164	895	Râmadevar Vaidyam	Ayurveda	Rama Devar
119	149	820	Rasa Vaidya	Ayurveda	Maccha Muni
120	150	828	Romarishi Cûttiram	Ayurveda	Romarishi
121	38	232	Rtu sastram	Ayurveda	-
122	93	521	Sarparajan Mattirai	Ayurveda	-
123	55	334	Siddha Vaidya	Ayurveda	-
124	84	477	Siddha Vaidya	Ayurveda	-
125	85	478	Siddha Vaidya	Ayurveda	-
126	87	491	Siddha Vaidya	Ayurveda	-
127	89	500	Siddha Vaidya	Ayurveda	-
128	90	503	Siddha Vaidya	Ayurveda	-
129	90	505	Siddha Vaidya	Ayurveda	-
130	94	527	Siddha Vaidya	Ayurveda	-
131	94	528	Siddha Vaidya	Ayurveda	-
132	95	531	Siddha Vaidya	Ayurveda	-
133	115	643	Siddha Vaidya	Ayurveda	-
134	124	688	Siddha Vaidya	Ayurveda	Tirumular
135	131	721	Siddha Vaidya	Ayurveda	-
136	143	789	Siddha Vaidya	Ayurveda	-
137	146	809	Siddha Vaidya	Ayurveda	-
138	149	821	Siddha Vaidya	Ayurveda	-
139	152	837	Siddha Vaidya	Ayurveda	-
140	153	840	Siddha Vaidya	Ayurveda	-
141	156	854	Siddha Vaidya	Ayurveda	-
142	156	857	Siddha Vaidya	Ayurveda	-
143	157	860	Siddha Vaidya	Ayurveda	-
144	158	866	Siddha Vaidya	Ayurveda	-
145	172	930	Siddha Vaidya	Ayurveda	-
146	121	668	Siddha Vaidya	Ayurveda	-
147	313	1758	Siddha Vaidya	Ayurveda	-
148	58	353	Siddha Vaidya	Ayurveda	-
149	82	462	Siddha Vaidya- akarti	Ayurveda	-
150	94	525	Siddha Vaidyam	Ayurveda	-
151	20	135	Siva Purana Agaval	Ayurveda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Srinivsa Iyer	TG	TS	Text on medicine.	-	B
-	T	T	Desribes the prepration of alchemy and also medicines	-	G
-	T	T	Preparation of medicine as taught by Ramadevar	-	G
-	T	T	Text on medicine by Ramadevar	-	G
-	T	T	Text on preparation of medicines	-	B
-	T	T	Text on medicine said to have been composed by Romarishi	-	B
-	T	T	The effect and future status of young women according to date and naksatra of attaining puberty	-	G
-	T	T	Describe the preparation of medical tablets for cure snake bites	-	G
-	T	T	Deals with diagnostics	-	G
-	T	T	Preparation of medicine. Incomplete	-	G
-	T	T	Decribes prepartions of some medicines	-	G
-	T	T	Describes the preparations of some medicine	-	B
-	T	T	Describes the medicines for various diseases	-	B
-	T	T	A long text dealing with preparation of various medicines for different diseases	-	B
-	T	T	Desribe the medicine for various skin diseases	-	G
-	T	T	Preparation of various medicines	-	G
-	T	T	Describes preparation of simple medicine for various ailments	-	B
-	T	T	Preparation of medicine	-	G
-	T	T	Desribe the preparation of some medicine	-	G
-	T	T	Desribes preparation of some siddha medicines	-	G
-	T	T	Describes the preparation of many medicine	-	G
-	T	T	Desribes the preparation of some special type of medicines	-	B
-	T	T	Text on medicine preparation	-	B
-	T	T	Text on medicine preparation	-	G
-	T	T	Text on medicine preparation	-	G
-	T	T	Text on medicine preparation	-	G
-	T	T	Text on medicine and list of ingredients	-	G
-	T	T	Describe the preparation of some medicine	-	G
-	T	T	Text on method of preparation of some medicines	-	B
-	T	T	Describe preparation of some siddha medicine	-	G
-	T	T	Text on medicine in Tamil verse	-	G
-	T	T	Describe the special type of medicine centuram cumam	-	G
-	T	T	Text dealing with medicine	-	G
-	T	T	Describe preparation of various medicine for difrent ailments	-	G
-	T	T	Gives the meaning of various important words of siddha medicine arranged alphabaticallly	-	G
-	T	T	Describe preparation of various medicines	-	G
Muthaiya Pillai	T	T	Only 2 leaves on medicine.	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
152	33	202	Tanvantari nikaṇṭu	Ayurveda	-
153	6	48	Teraiyar Ainûru	Ayurveda	Teraiyar Muni
154	93	522	Tirumula Nayanar Tandakam	Ayurveda	Tirumular Nayanar
155	164	896	Vaciya Maruntu	Ayurveda	-
156	90	504	Vaidhya Attavanai	Ayurveda	-
157	31	191	Vaidya	Ayurveda	-
158	37	230	Vaidya	Ayurveda	-
159	54	325	Vaidya	Ayurveda	-
160	1	3	Vaidya S'âstra	Ayurveda	-
161	37	228	Vaidya & Yoga	Ayurveda	-
162	21	142	Vaidya and Mantra	Ayurveda	-
163	110	613	Vaidya Attavanai	Ayurveda	Cammaimuni
164	80	446	Vaidya Cintâmaṇi	Ayurveda	Vallabhendra
165	170	925	Vaidya Mâlai	Ayurveda	-
166	151	834	Vaidya Nikaṇṭu	Ayurveda	-
167	160	875	Vaidya Nûl	Ayurveda	-
168	170	919	Vaidya Nûl	Ayurveda	Kumara Sami
169	1	1	Vaidya S'âstra	Ayurveda	-
170	1	2	Vaidya S'âstra	Ayurveda	-
171	2	10	Vaidya S'âstra	Ayurveda	Battai Muni
172	2	18	Vaidya S'âstra	Ayurveda	-
173	3	21	Vaidya S'âstra	Ayurveda	-
174	4	28	Vaidya S'âstra	Ayurveda	-
175	6	46b	Vaidya S'âstra	Ayurveda	Agastya
176	6	50b	Vaidya S'âstra	Ayurveda	Devar Patchani
177	7	51	Vaidya S'âstra	Ayurveda	-
178	7	53	Vaidya S'âstra	Ayurveda	-
179	7	58	Vaidya S'âstra	Ayurveda	-
180	7	59a	Vaidya S'âstra	Ayurveda	Agastya
181	8	61	Vaidya S'âstra	Ayurveda	-
182	8	62	Vaidya S'âstra	Ayurveda	Agastya
183	8	63	Vaidya S'âstra	Ayurveda	Sattai Muni
184	9	70	Vaidya S'âstra	Ayurveda	-
185	9	72	Vaidya S'âstra	Ayurveda	-
186	9	73	Vaidya S'âstra	Ayurveda	-
187	11	87	Vaidya S'âstra	Ayurveda	-
188	21	140	Vaidya S'âstra	Ayurveda	-
189	21	141	Vaidya S'âstra	Ayurveda	-
190	57	346	Vaidya S'âstra	Ayurveda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	T	T	A few passages on diseases & mantra also on medicine preparation	-	G
-	T	T	This text in 500 Tamil verses is the composition of Siddha Teraiyar on Siddha medicine.	-	G
-	T	T	Contains of the text and also on Vaidya	-	G
-	T	T	Preparation of some herbal medicine to attract women	-	G
-	T	T	List of diseases and remedies according to Siddha Vaidya	-	G
-	T	T	Brief notes on some medicine	-	G
-	T	T	General preapration of medcine	-	B
-	T	T	Medicine preparation	-	G
-	T	T	Poetry under inverse Grammer	-	G
-	T	T	General medicine	-	B
-	T	T	A few leaves on medicne and mantra	-	B
-	T	T	Contains the complete text on Vaidya.	-	G
-	GT	ST	Contains the Ayurveda text in sanskrit and Tamil explanation	-	G
-	T	T	A small text on medicine. Incomplete	-	B
-	T	T	Long list of herbs and their medicinal properties	-	G
-	T	T	Text on medicine	-	G
-	T	T	Text on medicine	-	G
Kuppalakan	T	T	Materica Medica	-	G
Chambha Ram	T	T	Materica Medica	-	B
Patta Sami	T	T	Local siddha medicine	-	G
-	T	T	Siddha Vaidya. Old Mss	-	B
-	T	T	Various medicines are explained for various diseases	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Text on Medicine preparation	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Preparation of various medicine for different diseases	-	G
-	T	T	Describes preparation of medicine for some disease	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Describes some diseases, their causes and prescribes medicine for cure.	-	G
-	T	T	Describes preparation of some medicines	-	G
-	T	T	Text in verse form describes some diseases and prepartion of medicine.	-	G
-	T	T	Preparation of some medicines.	-	G
-	T	T	Describes preparation of some medicines	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Preparation of various medicines	-	G
-	T	T	Preparation of medicine very old text	-	B
-	T	T	Preparation of medicine	-	B
-	T	T	Preparation of some medicines.	-	B
-	T	T	Medicine preparation in Tamil	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
191	81	450	Vaidya S'âstra	Ayurveda	Maccha Muni
192	81	453	Vaidya S'âstra	Ayurveda	
193	86	485	Vaidya S'âstra	Ayurveda	-
194	97	546	Vaidya S'âstra	Ayurveda	-
195	99	554	Vaidya S'âstra	Ayurveda	-
196	106	588	Vaidya S'âstra	Ayurveda	Maccha Muni
197	107	593	Vaidya S'âstra	Ayurveda	-
198	108	595	Vaidya S'âstra	Ayurveda	-
199	108	596	Vaidya S'âstra	Ayurveda	-
200	108	602	Vaidya S'âstra	Ayurveda	-
201	108	604	Vaidya S'âstra	Ayurveda	Agastya
202	112	626	Vaidya S'âstra	Ayurveda	-
203	115	639	Vaidya S'âstra	Ayurveda	-
204	130	714	Vyakhyana Padhasana Visaya	Ayurveda	Maccha Muni
205	139	763	Vaidya S'âstra	Ayurveda	-
206	141	772	Vaidya S'âstra	Ayurveda	-
207	141	775	Vaidya S'âstra	Ayurveda	-
208	142	780	Vaidya S'âstra	Ayurveda	Agastya
209	146	808	Vaidya S'âstra	Ayurveda	-
210	148	814	Vaidya S'âstra	Ayurveda	-
211	152	836	Vaidya S'âstra	Ayurveda	-
212	153	842	Vaidya S'âstra	Ayurveda	Agastya
213	155	849	Vaidya S'âstra	Ayurveda	-
214	156	851	Vaidya S'âstra	Ayurveda	Pulippani
215	156	852	Vaidya S'âstra	Ayurveda	-
216	160	878	Nadana Tiru Vaidyam	Ayurveda	-
217	161	880	Vaidya S'âstra	Ayurveda	-
218	170	921	Vaidya S'âstra	Ayurveda	Sattai Muni
219	182	974	Vaidya S'âstra	Ayurveda	Bogar
220	108	606	Vaidya S'âstra Agastya Sūtra 9	Ayurveda	Agastya
221	93	519	Vaidya S'âstram	Ayurveda	Agastyar
222	108	599	Vaidya S'âstram	Ayurveda	-
223	1	5	Vaidya S'âstra	Ayurveda	Kaus'ika Mahâmuni
224	6	43	Vaidya S'âstra	Ayurveda	-
225	6	45	Vaidya S'âstra	Ayurveda	-
226	18	118	Vaidya S'âstra	Ayurveda	Rama Devar
227	20	129	Vaidya S'âstra	Ayurveda	-
228	20	134	Vaidya S'âstra	Ayurveda	-
229	56	337	Vaidya S'âstra	Ayurveda	-
230	30	187	Vaidya S'âstra	Ayurveda	-
231	31	192	Vaidya S'âstra	Ayurveda	-
232	33	203	Vaidya S'âstra	Ayurveda	-
233	34	211	Vaidya S'âstra	Ayurveda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
T	T	P	art of text dealing with medicine preparation.	-	B
Azhvar Swami	T	T	Text on medicine preparation churna also siddha Vaidya S'âstra of tamil text	-	G
Muthu Kumara Swam	T	T	A brief text on medicine prepration	-	G
Sundra Ananta Kesari	T	T	Text on medicine preparation	-	G
-	Tl	S	Text on medicine	-	G
-	T	T	Deals with medicine preparation with full of details	-	G
Ramlinga Vaidyar	T	T	Text on preparation of medicine	-	G
-	T	T	Text on preparation of medicine	-	G
-	T	T	Text on preparation of medicine	-	G
-	T	T	Text on medicine preparation	-	G
-	G	S	Preparation of medicine as expounded by Agastya	-	G
-	T	T	Text on medicine preparation	-	G
Chandru singam Vaidyar	T	T	A part of text on medicine preparation	-	B
-	T	T	Text on medicine	-	B
-	T	T	Text on medicine preparation	-	B
-	T	T	Text on medicine	-	G
-	T	T	Text on medicine	-	B
-	T	T	Text on medicine.	-	G
-	T	T	Text on medicine preparation	-	G
-	T	T	Text on diseases of animals and treatment	-	G
-	T	T	Text on medicine preparation	-	B
-	T	T	Text on medicine preparation	-	B
-	T	T	Part of Tamil siddha vaidya medicine prepration	-	G
-	T	T	Text on medicine.	-	G
-	T	T	Text on medicine preparation	-	G
-	T	T	Contain text on medicine preparation	-	B
-	T	T	Text on medicine	-	G
-	T	T	Text on medicine composed by Cattai muni	-	G
-	T	T	Text on medicine composed by sage Bogar	-	G
-	T	T	Preparation of medicine based on Agastyasutra	-	G
-	T	T	Deals with preparation different types of medicine	-	G
-	T	T	Text on preparation of medicine	-	G
Arumugam	T	T	Text related to various medicines	-	G
-	T	T	Preperation of medicines	-	G
Kasi Vaidyar	T	T	Medicine preparation	-	G
-	T	T	Describes medicines in verses	-	G
Thirula Maran Vaidya	T	T	Some sutrams and medicine preparation	-	G
-	T	T	Text medicine preparation	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Basic text of sidha medicine	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Medicine preparation	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
234	37	225	Vaidya S'âstra	Ayurveda	Bogar
235	37	227	Vaidya S'âstra	Ayurveda	-
236	38	234	Vaidya S'âstra	Ayurveda	-
237	42	255	Vaidya S'âstra	Ayurveda	-
238	42	257	Vaidya S'âstra	Ayurveda	-
239	43	264	Vaidya S'âstra	Ayurveda	Agastya
240	43	266	Vaidya S'âstra	Ayurveda	-
241	44	268	Vaidya S'âstra	Ayurveda	-
242	44	273	Vaidya S'âstra	Ayurveda	-
243	45	276	Vaidya S'âstra	Ayurveda	Maccha Muni
244	45	277	Vaidya S'âstra	Ayurveda	Agastya
245	46	282	Vaidya S'âstra	Ayurveda	Dhakshina Murthy
246	46	285	Vaidya S'âstra	Ayurveda	-
247	47	289	Vaidya S'âstra	Ayurveda	Bogar
248	49	296	Vaidya S'âstra	Ayurveda	Agastya
249	50	301	Vaidya S'âstra	Ayurveda	-
250	50	302	Vaidya S'âstra	Ayurveda	-
251	50	303	Vaidya S'âstra	Ayurveda	Agastya
252	50	304	Vaidya S'âstra	Ayurveda	Agastya
253	50	306	Vaidya S'âstra	Ayurveda	Agastya
254	50	308	Vaidya S'âstra	Ayurveda	Dakshina Murthy
255	54	330	Vaidya S'âstra	Ayurveda	-
256	55	333	Vaidya S'âstra	Ayurveda	-
257	101	563	Vaidya S'âstra	Ayurveda	-
258	58	351	Vaidya S'âstra	Ayurveda	Agastyar Mahamuni
259	58	356	Vaidya S'âstra	Ayurveda	-
260	81	451	Vaidya S'âstra	Ayurveda	-
261	98	549	Vaidya S'âstra	Ayurveda	-
262	126	695	Vaidya S'âstra	Ayurveda	Agastya
263	46	283	Vaidya S'âstra	Ayurveda	Agastya
264	93	516	Vaidya S'âstra	Ayurveda	Sattai Muni
265	20	133	Vaidya S'âstra and Nadi Vaidya	Ayurveda	-
266	120	662	Vaidya Sendhuram	Ayurveda	-
267	117	650	Vaidya Vâkaṭa Attavanai	Ayurveda	Kon Kanar
268	92	509	Vaidya Vâkaṭa Nûl	Ayurveda	Maccha Muni
269	106	587	Vaidya Vâkaṭam	Ayurveda	Agastya
270	157	861	Vaidya Vâkaṭam	Ayurveda	Maccha Muni
271	177	950	Vaidya Vâkaṭam	Ayurveda	-
272	110	615	Vaidya-Yogapâṭalkal	Ayurveda	-
273	150	824	Vaidyacintâmani	Ayurveda	Kumbha Muni
274	20	132	Vaidyam	Ayurveda	-
275	21	138	Vaidyam	Ayurveda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	T	T	Medicine preparation	-	B
-	T	T	Medicine preparation	-	G
-	T	T	Medicine preparation	-	G
Marudan Vaidya	T	T	Medicine preparation	-	G
Seenu Vaidya	T	T	Medicine preparation	-	G
-	T	T	Medicine preparation	-	G
Sundara	T	T	Medicine preparation	-	B
-	T	T	Medicines for pregnant woman	-	B
-	T	T	Medicine preparation	-	B
-	T	T	Medicine preparation	-	B
-	T	T	Text on Sidhha medicine	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Medicine preparation	-	B
-	T	T	Medicine preparation	-	G
-	T	T	List of Medicines and stotra	-	G
-	T	T	Preparation of medicine	-	G
-	T	T	Preparation of medicine	-	B
-	T	T	Preparation of medicine	-	B
-	T	T	Various disease and preparation of medicine	-	G
-	T	T	Vaidya text by Agastya	-	G
-	T	T	Sidhha vaidya text.	-	B
Sattai Muni	T	T	Preparation of medicine	-	G
-	T	T	Preparation of medicine. Incompelete	-	B
-	T	T	On medicine	-	G
-	T	T	A part of medicine preparation. Incomplete	-	B
-	T	T	Medicine preparations	-	B
-	T	T	Most of pages blank 4 to 5 pages only medicine in tamil incompelete	-	G
-	T	T	Text on medcine preparation	-	G
-	T	T	Contains of the text of medicine. S'astra and stotra in tamil text cmplete	-	G
-	T	T	Medicine preparation	-	G
-	T	T	Text dealing with medicine preparation.	-	B
-	T	T	Text on medicine preparation and Nadi vaidya.	-	B
-	T	T	Text on special types of medicine preparation	-	B
-	T	T	Vaidya Vakata and medicine preparation	-	G
-	T	T	Text on medicine preparation	-	G
Karuppan Vaidyar	T	T	Contains the medicine preparation, i.e., taila, powder, etc	-	B
-	T	T	Text on medicine preparation	-	G
-	T	T	Text on medicine preparation	-	G
-	T	T	A long text in tamil verse dealing with basic of siddh vaidya and yoga	-	G
-	T	T	Text on medicine preparation	-	B
-	T	T	Text on medicine preparation	-	G
-	T	T	Text on preparation of medicines for poisonous bites	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
276	56	339	Vaidyam	Ayurveda	-
277	102	565	Vaidyam	Ayurveda	-
278	4	26	Vaidya S'âstra	Ayurveda	Agastiyar
279	270	1445	Vaidyam & Yantra	Ayurveda	-
280	142	778	Vas'istamahâmuni Vaidyasûtram	Ayurveda	Vas'ista Muni
281	164	894	Vatiku Muppû Viparam	Ayurveda	Sabhapathi Pillai
282	308	1721	Yûkimuni Vaidyam 500	Ayurveda	Yûki Muni
283	126	699	Vaidya Vâkaṭam	Ayurveda	-
			Kavacastotram	Hindu Orisons	-
284	2	20	Vaidya S'âstra , Jyotiṣa	Ayurveda, Astrology	-
285	158	864	Taittirîya Brâhmaṇam	Brahmaṇa	-
286	122	679	Bauddha Grantha	Buddhism	-
287	118	653	Village Census	Census Record	-
288	161	879	Census Record	Census Record	-
289	19	127	Sâmudrikalakṣaṇas'âstra	Chiromancy	-
			-	Ayurveda	-
290	79	443	Pani malai & mantra	Devotional Literature	-
				& Hindu Orisons	-
291	79	442	Tevaram	Devotional Literature	-
292	120	664	Agastyar Nanam Muppatu	Devotional Scripture	Agastya Muni
293	144	790	Aṣṭâdas'asaṃvâda	Devotional Scripture	-
294	158	865	Attuvitânubavam	Devotional Scripture	Desika Natha
295	108	597	Cittar Patal	Devotional Scripture	-
296	92	512	Divyaprabandham	Devotional Scripture	Tiru Mangai Azhvar
297	301	1674	Haribhakti Vyâkhyâna	Devotional Scripture	-
298	132	726	Rahasya Traya Saram	Devotional Scripture	Vedanta Desika
299	107	590	S'aiva Yoga	Devotional Scripture	-
300	152	835	Siddhar Pâṭal	Devotional Scripture	Kanampuli & Cattaimuni
301	101	561	S'rivaiṣnava Grantha	Devotional Scripture	-
302	179	960	Tiruppallâṇṭu	Devotional Scripture	-
303	88	498	Tiruvâcakam	Devotional Scripture	Manikkavacakar
304	178	955	Tiruvâymoḻi	Devotional Scripture	-
305	154	846	Uṭalari Vilakkam	Devotional Scripture	-
306	134	735	Vaiṣnava Literature	Devotional Scripture	-
307	111	620	Divyaprabandham	Devotional Scripture	-
308	144	793	Yativiṣayam	Devotional Scripture	-
309	49	299	Kâlanirṇaya	Dharmas'âstra	-
310	197	1064	Âs'aucas'atakam (with commentary)	Dharmas'âstra	
311	121	671	Bodhâyanasûtraparibhâṣâ	Dharmas'âstra	Bodhâyana Maharsi
312	183	976	Caturvargacintâmaṇi	Dharmas'âstra	Hemadri

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	T	T	Brief notes of medicine for general ailments	-	G
Rajalinga Vaidyar	T	T	Different types of medicines	-	B
Sundara Vaidya	T	T	Medicinal Text	-	G
-	T	T	Text on medicine and a few yantras for worship	-	B
-	T	T	A part of the text on medicine.	-	B
-	T	T	Text on preparation of some special type of medicines	-	G
-	T	T	Ancient text on siddha medicine	-	G
Kasi Senthar	T	T	Contains the text on Siddha medicine and a few prayer hymns	-	B
-	GT	ST	Preparation of medicine and some astrological matters	-	G
-	G	S	Contain the beginning portion of Taittiriya-brahmana	-	G
Sinhala Pali	-	-	Some Buddhist text	-	B
-	T	T	List of people living in some village	-	B
-	T	T	Census record of a particular village in Tamilnadu	-	G
-	T	T	Sâmudrikalakṣaṇas and many assorted leaves treating medicine.	-	B
Chnadra Sekara Vadyar	G	S	Passages recited during S'iva temple festival	-	G
-	T	T	Tamil devotional literature on S'iva. Incomplete	-	G
-	T	T	Tamil verses explaining Saiva doctrines	-	B
-	GT	ST	Text on some special views of Vaisnava system	-	B
-	T	T	Brief story of Advaita experience according to Vaisnavas	-	B
-	T	T	Contains a few verses composed by Siddhars in Tamil dealing with general S'aiva doctrine & yoga	-	B
-	T	T	Contains a portion of Tamil Vaisnava hymns	-	G
-	G	S	Text with chapters from Visnu and S'iva Puranas	-	G
-	G	S	Contains the text S'rivaisnava doctrines	-	B
-	T	T	A text in Tamil verses dealing with yoga Kundalini S'iva dikṣa etc.	-	G
-	T	T	Contain long poems composed by Kanam Puli and Cattaimuni on Yoga and S'aivism	-	G
-	G	S	A few hymns on Visnu	-	G
-	T	T	A part of the Tamil Vaisnava hymns	-	G
-	T	T	Contain the text of Tiruvâoakam, one of the early S'aiva scriptures in Tamil. Completed	-	G
-	T	T	A part of Tamil Vaisnava hymns	-	G
-	T	T	A few Tamil verses on Yoga, etc.	-	G
-	T	T	Contain the Mekavitu tu tu etc. and other Tamil Vaisnava ext	-	G
Raghava Iyyengar	T	T	A part of Vaisnava Tamil hymns	-	B
-	G	S	Brief text on rules of conduct of Vaisnava monks	-	G
Sundares'wara	G	S	Dealing with fixing of exact time for various rites	-	B
-	G	S	Text on ritual pollution caused due to birth or death	-	G
Sundaram (toldby) Vaidyanatha Sastri	G	S	Contains the tex oft prayoga paribhasha for the Bodhâyana Grhya rites	-	B
-	G	S	Contains the section of the text dealing with	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
313	105	584	Dharmapravṛtti	Dharmas'âstra	-
314	183	977	Prâyas'cittasaṅgraha	Dharmas'âstra	-
315	42	253	Accounts Records	Diary	-
316	19	128	Household Account Record	Diary	Arunachala
317	27	169	Household Account	Diary	-
318	49	298	Household Account	Diary	-
319	27	167	Household Account Record	Diary	-
320	121	672	Personal Diary	Diary	-
321	138	753	Personal Dairy & Land Records	Diary	-
322	135	740	Personal Diary	Diary	-
323	140	770	Personal Family Diary	Diary	-
324	104	581	Personal Record	Diary	-
325	42	256	Accounts	Diary	-
326	34	208	Domestic Account	Diary	-
327	26	160	Amarakos'a	Dictionary	Amara Simha
328	88	496	Amarakos'a	Dictionary	Amara Simha
329	109	608	Amarakos'a	Dictionary	Amara Simha
330	146	806	Nikaṇṭu & Ulakanîti	Dictionary, Ethics	-
331	104	579	Ulakanîticaram	Didactics	-
332	96	534	Bhagavata Purana Katai	Drama	-
333	110	614	Mahânâṭakam	Drama	-
334	85	482	Ramâyaṇanâṭaka	Drama	-
335	2	9	Bhagavadgîtâ	Epics	Vyâsa
336	43	261	Bhagavadgîtâ	Epics	Vyâsa
337	171	926	Bhagavadgîtâ	Epics	Vyâsa
338	204	1086	Bhgavadgîtâ with Vyâkhyânam	Epics	S'ridhara Swâmî
339	9	71	Gîtâsâra	Epics	-
340	184	981	Mahâbhârata (Karṇaparva)	Epics	Vyâsa
341	41	249	Mahâbhârata Vacanam S'ântiparva	Epics	-
342	180	967	Râmâyaâram	Epics	Srinivaṣa Dasan
343	104	580	Râmâyaṇam	Epics	-
344	38	235	Râmâyaṇam	Epics	-
345	79	439	Râmâyaṇam	Epics	-
346	112	624	Râmâyaṇam	Epics	Vâlmîki
347	128	707	Râmâyaṇam	Epics	Vâlmîki
348	156	856	Râmâyaṇam	Epics	Vâlmîki
349	179	956	Râmâyaṇam	Epics	Vâlmîki

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
			the ritesof atonement, etc.		
-	G	S	Text on Smṛti dealing with conduct	-	B
-	G	S	Text dealing with the rites of atonement according to the Pañcaratra Agamas	-	G
-	T	T	Contains agriculture account	-	B
Arunachala	T	T	Monthly income and expense of a person by name Arunachala	-	G
-	T	T	Details of Monthly expenses	-	G
-	T	T	Details of household accounts record	-	B
Karuppan	T	T	Monthly income and expense	-	B
Govindala	G	S	Some personal accounts	-	B
-	T	T	Personal records	-	G
-	T	T	Some basic mathematics,etc. for children	-	B
-	T	T	Personal records	-	G
-	T	T	Contains the monthly accounts.	-	B
-	T	T	Accounts record	-	B
-	T	T	Agricultural account	-	G
-	D	S	First Adhyaya of Amarkos'a in Devanāgrī	-	G
-	G	S	Contain the text of Amarkos'a , the ancient Sanskrit Lexicon	-	G
-	G	S	Complete text of Amarkos'a	-	G
-	T	T	Contain a part of Tamil lexicon and a text on morals	-	G
-	T	T	Contain the simple verses on didactics	-	G
-	T	T	Contain story of Krsna in simple Tamil verse recited in village drama	-	G
Vasudeva	G	S	This drama deals with story of Ramayana in sanskrit	-	G
-	GT	TM	Contains a portion of dialogue of Rāmāyana village drama	-	B
-	G	S	Part of Mahābharata	-	G
-	D	S	Some chapters from Bhagavadgîtâ	-	G
-	G	S	Contains the 6th chapter	-	G
Sankara Narayana	G	S	Contain the complete text of the Bhagavadgîtâ with commentary Subodhini of S'ridhara Swâmî	-	G
-	G	S	Part of Bhagavadgîtâ	-	B
Vaikuntha Rama	G	S	Contains the complete text of Karna Parva of Mahabharata	-	G
-	T	T	Mahabharata S'antiparva section in Tamil prose	-	B
-	TG	TS	Contain a part of Sundarâkânda and Yuddhakânda of Râmâyana in Tamil	-	G
-	G	S	Some chapters of the Yuddhakânda	-	G
-	G	S	A few chapters of Râmâyana	-	G
-	G	S	A part of Râmâyana. 3 chapters. Incomlete	-	G
-	G	S	Only a few chapters. Highly damaged	-	B
-	T	T	A part of the Yuddhakânda of Râmâyana	-	B
-	G	S	Contains the Sundarâkânda portion	-	B
-	T	S	Some chapters of the Râmâyana	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
350	199	1069	Râmâyaṇam	Epics	Vâlmîki
351	99	553	S'rîmad Râmâyaṇa	Epics	-
352	184	979	S'rîmad Râmâyaṇa	Epics	Vâlmîki
353	28	176	Vâlmîkirâmâyaṇam	Epics	-
354	93	514	Vâlmîkirâmâyaṇam	Epics	Vâlmîki
355	3	24	Bhagavadgîtâ	Epics	Vyâsadeva
			Subryamaṇyapûjâvidhi	Karmakâṇḍa	
356	123	684	Âtticcûṭi	Ethics	-
357	144	791	Nîtineri Vilakkam	Ethics	Kumara Guruparar
358	107	589	Nîtis'âstra	Ethics	-
359	49	297	Nîtis'âstram	Ethics	-
360	34	212	Nîtis'âstram	Ethics	-
361	133	731	Katai	Folk Stories	-
362	131	722	Katai	Folk Stories	-
363	131	723	Kiruttina Vacakam	Folk Stories	-
364	140	768	Purâṇakatai	Folk Stories	-
365	138	755	Râmâyaṇakatai	Folk Stories	-
366	134	738	S'ivapurâṇakatai	Folk Stories	-
367	159	871	Katai (katha)	Folk Story	-
368	158	869	Purâṇakatai	Folk Story	Devar Sundra
369	179	958	Tiru Âvaṇimûla Pattyam Katai	Folk Story	-
370	147	811	Viramaran Kadai	Folk Story	-
371	128	706	Râjakumâran Kataikal	Folk Tales	-
372	81	456	Pûtattâr Katai	Folklore	-
373	123	685	Akṣaramâlâ	Grammar	-
374	121	673	Akṣaramâlâ	Grammar	-
375	53	319	S'abdamañjari	Grammar	-
376	139	759	Siddhântakaumudî	Grammar	Bhaṭṭoji Dikṣita
377	120	658	Vaiyakaraṇasiddhântakaumudî	Grammar	Bhaṭṭoji Dikṣita
378	86	488	Vyâkaraṇabalapâṭha	Grammar	-
379	80	448	Sapta tândavam	Hindu Orisons	-
380	26	162	Tiruppavai (with explanation)	Hindu Orisons	-
			Manipravalam		
381	2	12	Gaṇapathi Stotram	Hindu Orison	-
382	2	16	Pañcarudram	Hindu Orison	-
383	156	855	Andatiakaval	Hindu Orisons	-
384	87	494	Aṣṭottaras'atanâmâvalisaṅgraha	Hindu Orisons	-
385	19	124b	Athichudi Sanskrit text	Hindu Orisons	-
386	128	705	Divyaprabandhaam	Hindu Orisons/DL	-
387	182	975	Divyaprabandham Urai	Hindu Orisons/DL	-
388	133	733	Gaṇapatimantra	Hindu Orisons	-
389	11	81	Gaṇapatisahasranâmâvali	Hindu Orisons	-
390	128	708	Gaṇapatistotram	Hindu Orisons	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	G	S	Contains the Ayodhyâkânda	-	G
-	G	T	Râmâyana verses in Telugu. Incompelete	-	G
-	G	S	Contain S'rimad Râmâyana	-	G
-	G	S	Ayodhyâkânda	-	G
-	G	S	Contains a part of Sundarâkândam	-	B
Bala Shastri	G	S	Part of Mahâbhârata & text related to worship of said Deity	-	G
-	T	T	Ancient Tamil text on morals and ethics.	-	G
-	T	T	Text on morals with explanation	-	B
-	G	S	Text on Dharma, Niti,etc.	-	G
-	T	T	A few verses of general dharma	-	B
-	T	T	Some verse on general dharma	-	B
-	T	T	A part of folk stories	-	G
-	T	T	Many folk stories	-	G
-	T	T	Contain the stories of the Bhâgavatapurâna in Tamil	-	B
-	T	T	Stories from Purânas as folk tales	-	G
-	T	T	Story of Râmâyana in folk tale.	-	G
-	T	T	Some of the legends as part of S'ivapurâna in Tamil prose	-	G
-	T	T	Contains a few folk stories	-	G
-	T	T	Village folk story	-	B
-	T	T	The holy legend of Siva's divine play at Madurai, Tamilnadu. Ancient folk tales	-	B
Sundara	T	T	Tamil folk story	-	B
-	T	T	Contains some folk tales of Tamilnadu	-	B
Kantasami	T	T	A part of folk lore in Tamil	-	G
-	G	S	Sanskrit alphabets in grantha lipi for children s practice		B
-	G	S	Alphabatical in Grantha lipi for children practice	-	G
-	G	S	Sanskrit of Grammar	-	G
-	G	S	A part of the text on Sanskrit Grammar	-	G
-	G	S	Contains the first part (Pūrvabhāga)	-	G
-	G	S	Basic Sanskrit Grammar	-	G
-	G	S	Describes the dance of S'iva Nataraja	-	G
-	GT	T	Tamil Vaisnava poem	-	G
Amran Pulavar	T	T	Hymns in praise of Ganapati	-	G
-	G	S	Contains five S'aiva Vedic mantras	-	G
-	T	T	Tamil hymns in Akaval metre	-	G
-	G	S	Contains the 108 names of Gods such as S'iva, Subrahmanya etc.	-	G
-	G	S	A few verses in Sanskrit	-	G
-	T	T	Contains a few hymns from Tamil Vaisnava literature	-	B
Govindachari	GT	ST	Contains the Tamil Vaisnava hymns with commentary	-	G
-	T	T	Text dealing with rituals of worship of Ganes'a	-	B
-	G	T	1008 names of Ganapati for worship	-	B
-	T	T	Prayer hymns on Ganapathi	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
391	80	449	Laksmi-sahasra-nâmâvali	Hindu Orisons	-
392	145	797	Mantra	Hindu Orisons	-
393	216	1125	Mantra & Stotra	Hindu Orisons	-
394	108	601	Mantras	Hindu Orisons	-
395	138	757	Murukan Tottiram	Hindu Orisons	-
396	170	918	Navagrahamarigalastotram	Hindu Orisons	-
397	19	124a	Purânam	Hindu Orisons	-
398	128	709	S'iyakavacastotra & S'yâmalâ-dandaka /Visnusaharsanâmasûtra	Hindu Orisons	-
399	11	83	Saivaneri	Hindu Orisons	-
400	116	647	Sarasvati Antâti	Hindu Orisons	Devarayar
401	148	818	Kanta Shashti Kavacam Sastikavacam	Hindu Orisons	-
402	126	698	Siddharpâtalkal	Hindu Orisons	-
403	44	269	Siva- sahasra- nâmâvali	Hindu Orisons	-
404	56	338	S'iva Tuti	Hindu Orisons	-
405	20	130	S'ivânandalaharî	Hindu Orisons	
406	49	295	S'ivapâhyastakam, S'ivatândavastotram and Sanmukhâstakam	Hindu Orisons Hindu Orisons	- -
407	124	686	S'ivasahasranamastotranâmâvali	Hindu Orisons	-
408	84	474	S'ivasthalastotra	Hindu Orisons	Shanmuka Mudliyar
409	43	259	S'rî Nârâyana Mahimâ	Hindu Orisons	-
410	55	335	S'rî-visnu- sahasra -nâma	Hindu Orisons	-
411	47	290	Stotram	Hindu Orisons	-
412	34	209	Stotras	Hindu Orisons	-
413	87	492	Stotras	Hindu Orisons	-
414	127	702	Suprabhâtastotram	Hindu Orisons	-
415	37	231	Tirumanitram	Hindu Orisons	Thirumular
416	11	86	Tirumantiram	Hindu Orisons	Thirumular
417	26	159	Tirumantiram	Hindu Orisons	Thirumular
418	124	687	Tiruppallâtu	Hindu Orisons	-
419	58	350	Tiruvenkatavan tuti	Hindu Orisons	-
420	81	458	Tottiram	Hindu Orisons	-
421	160	877	Tottiram	Hindu Orisons	-
422	54	323	Tutippâtalkal	Hindu Orisons	-
423	54	328	Tutippâtalkal	Hindu Orisons	-
424	120	661	Vâlittirunâmam	Hindu Orisons	-
425	120	666	Vâñchâkalpagaatimantra	Hindu Orisons	-
426	57	345	Vedapâdastava	Hindu Orisons	Jaimini

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Sri rama Sastri	G	S	1008 names of Goddess Lakṣmi	-	B
-	G	S	A few mantras on Vasudeva, etc.	-	B
-	G	S	Contain some Veda mantras & a few hymns on Devi	-	G
-	G	S	Contains a few mantras on Mahaganapati, Santanagopala, etc.	-	G
-	T	T	Contains a few Tamil hymns in praise of Murukan	-	B
-	G	S	Hymns on Navagraha & the rite of Homa	-	G
-	T	T	Tamil verses in praise of S'iva at Tiruvannamalai	-	G
-	G	S	Contains these hymns that are recited daily	-	G
-	T	T	Desribes general dharma of S'aivas	-	B
-	T	T	Contains Tamil hymns on Goddess Sarswati and Murugan	-	G
-	T	T	Well known hymn in Tamil on Murukan	-	B
-	T	T	Tamil verses composed by siddhars dealing with general conduct, devotion, etc.	-	G
-	G	S	1008 names of S'iva	-	G
-	T	T	Hymns in praise of S'iva in Tamil	-	G
-	G	S	S'iva stotram in text	-	G
-	G	S	Stotra on S'iva Naṭarâja Ṣanmukha	-	B
Chandrasekara	G	S	Contain of the text Siva stotra Nâma stotra and also Nâmâvali	-	G
-	T	T	A part of Tamil hymn listing important S'aiva holy places in Tamilnadu; text is quite old	-	G
-	G	S	Some verses from Purâṇa on Nârâyaṇa	-	G
-	G	S	1008 names of Viṣnu	-	B
-	T	T	Hymns in praise of Goddess Minâkṣi and S'iva at Madurai, Tamilnadu	-	B
Annaswami	G	S	Some hymns on Viṣnu	-	B
-	G	S	Contains stotras on S'iva nadi stotra etc	-	B
Ranga Raja	G	S	Contains of the prayer hymns to be recited in the early morning by Vaiṣnavas	-	B
-	T	T	A few verses from Tirumantiram	-	G
Kantasami	T	T	A few verses teaching basics of S'aivism	-	G
-	T	T	A few verses from Tirumantram	-	G
-	T	T	Contains a portion of Tamil Vaiṣnava hymns	-	G
-	T	T	A short hymn in Tamil on Viṣnu at Tirumali hills	-	B
-	T	T	Verses in Tamil on different gods	-	G
-	T	T	A list of Tamil hymns on various Deities	-	G
-	T	T	Songs in Tamil in praise of Gor Murugan Sindhu Raga	-	B
Nârâyaṇ Swâmi	T	T	Astotra for lord S'iva. Incomplete.	-	G
-	T	T	The Tamil text containing Vaiṣnava hymns	-	G
Bhuvanes'vara	T	T	Contain the Mantra of a form of Ganapati	-	G
-	G	S	Stotra on S'iva as part of Padmapurâṇa.	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
427	143	785	Vinâyakar Akaval	Hindu Orisons	-
428	146	807	Vinâyakar Akaval	Hindu Orisons	-
429	137	751	Vinâyakar Akaval & Mantra	Hindu Orisons	-
430	196	1052	Visnu Tottira	Hindu Orisons	-
431	125	694	Visnusahasranâmastotram,etc.	Hindu Orisons	-
432	31	194	Visnusahasranâmastotram	Hindu Orisons	-
433	143	783	Visnusahasranâmastotram	Hindu Orisons	-
434	134	736	Visnusahasranâmastotram	Hindu Orisons	-
			S'ivakavacastotram	Hindu Orisons	-
435	166	902	Visnusahasranâmâvali	Hindu Orisons	-
436	180	966	Visnustotra	Hindu Orisons	-
437	9	69	Daksinâmûrti 400	Hindu Orisons	-
			Vaidya S'âstra	Ayurveda	-
438	315	1787	Periya Anton Tirunal Prasada	History	-
439	102	568	Varis'akrama	History	-
440	89	501	Yatindra Pravana Prabavam	History	-
441	154	845	(Muslim Story)	Islamic	-
442	157	859	(Muslim Story)	Islamic	-
443	270	1444	Akattiyar Kâmacûttiram	Kâmas'âstra	Akattiyar
444	161	882	Madana Cattiram (Kâmas'âstra)	Kâmas'âstra	-
445	96	538	Abhis'ravanamantra	Karmakânda	-
446	79	444	Aghavivecana	Karmakânda	-
447	92	510	Agni Âdhânapaddhati	Karmakânda	-
448	157	863	Agnihotravidhi	Karmakânda	-
449	172	931	Âlayapratisthâvidhi	Karmakânda	Marici
450	173	934	Âlayapratisthâvidhi	Karmakânda	-
451	155	848	Anusthânamantra	Karmakânda	-
452	86	486	Aparakriyâ & As'aucanirnaya	Karmakânda	-
453	30	189	Apara-kriyâ -prayoga	Karmakânda	-
454	38	236	Apara -prayoga	Karmakânda	-
455	137	749	Apara -prayoga	Karmakânda	-
456	54	326	Apara- prayoga	Karmakânda	-
457	84	468	Apara- prayoga	Karmakânda	-
458	135	741	Apara- prayoga	Karmakânda	-
459	125	692	Aparakarmaprayogavidhi	Karmakânda	-
460	137	748	Âpastamba -purva-karmaprayoga	Karmakânda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	T	T	Contains the ancient Tamil hymn on Ganes'a and a few hymns on Navagrahas	-	G
-	T	T	Ancient Tamil hymn on Ganes'a	-	G
-	T	T	Contains the text of the Akaval and Mantras	-	G
-	T	T	A long hymn on Visnu in Tamil	-	G
-	G	S	The hymn containing 1008 names of Visnu	-	G
-	G	S	Text of Visnusahasranama	-	G
-	D	S	Complete version of names of Visnu.	-	B
-	G	S	Contains both the complete texts	-	B
-	G	S	1008 names of Visnu for worship	-	G
Narayana	T	T	Some hymns on Visnu in Tamil	-	G
-	T	T	400 Tamil verses on general S'aivism, Mantra & medicine	-	B
-	T	T	Historic story of Tamilnadu and its culture	-	G
-	G	S	List of persons of some families. Here the Grantha script appears to be different	-	G
-	T	T	Describes the life stories of some Acaryas of Vaisnava tradition.	-	G
-	T	T	A few lines on the muslims of Tamilnadu and their daily work	-	B
-	T	T	Muslim story	-	G
-	T	T	Contains the text on Sexology composed by Agastya	-	G
-	T	T	Desribes the physical mark of men and women & their sexual pleasure	-	G
Vaidyanatha Bhatta	G	S	Some Vedic mantras.	-	G
Harihar Sastri	G	S	Text on ritual pollution	-	B
-	G	S	Gives the ritual procedure of taking Agni for daily performance of Agnihotra.	-	B
-	G	S	Dealing with the daily rite of Agnihotra	-	G
-	G	S	Deals with the rites of installation of deities in the temple	-	G
-	G	S	Deals with the rites of installation of home according to Pañcaratra Agama	-	G
Saravana Sastri	G	S	Text on daily rites and worship	-	B
-	GT	ST	Rules for performance of funeral rites and ritual pollution with Tamil explanation	-	G
-	G	S	Deals with the rites of obsequies and funeral rites	-	G
-	G	S	Text of Tarpanavidhi and S'raddhavidhi	-	G
-	G	S	Deals with domestic rites and funeral rites	-	G
-	G	S	Performance of obsequies rites and tila homa and sarva apara prayoga in sanskrit. Compelete	-	B
Mukunta Vattiyar	G	S	Dealing with S'raddha and other obsequies rites	-	G
-	G	S	Deals with the funeral and other related rites	-	G
Krishnan	G	S	Contain the text of post funeral rites, S'raddha and Tilahoma	-	G
-	G	S	Describe the performance of rites beining from post natal ceremony up to marriage as prescribed by Apastamba	-	G

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1	2	3	4	5	6
SlNo	DN	MSN	Title	Subject	Author
461	143	787	Apastamba-pûrva-prayoga	Karmakânda	-
462	116	644	Âpastambagṛhyaprayoga	Karmakânda	Âpastamba Muni
463	114	636	Âpastambasûtra and Prayoga	Karmakânda	Bharadvâja Maharsi
464	95	529	Aupasana-mantra	Karmakânda	-
465	6	49	Bhadrakâlî Aṣṭabandhanavidhi	Karmakânda	-
466	313	1759	Bhâradvâjapitṛmedhasûtram	Karmakânda	Bharadvaja
467	125	691	Bodhâyana-aparakarmasûtra	Karmakânda	Bodhâyana Maharsi
468	55	332	Bodhâyana-aparaprayoga	Karmakânda	Bodhâyana Maharsi
469	206	1094	Bodhâyana Gṛhya Sûtra	Karmakânda	-
470	87	493	Bodhayanagnimukham	Karmakânda	Bodhâyana Maharsi
471	101	562	Bodhâyana-pûrvaprayoga	Karmakânda	Bodhâyana Maharsi
472	116	645	Bodhâyanavivâhaprayoga	Karmakânda	Bodhâyana Maharsi
473	19	126	Bodhâyanokta Upanayanaprayoga	Karmakânda	Bodhâyana Maharsi
474	135	739	Dânasamgraha	Karmakânda	-
475	152	838	Darbhas'ayanasnânavidhi	Karmakânda	-
476	35	214	Devipûjâvidhi	Karmakânda	-
477	96	536	Gaurîmaṇḍapapûjâvidhi	Karmakânda	-
478	55	336	Gopala-kârikâ	Karmakânda	-
479	92	511	Grahadoṣaparihârakrama	Karmakânda	-
480	123	683	Grahas'ântiprayoga	Karmakânda	-
481	109	610	Gṛhyakarmaprayoga	Karmakânda	-
482	131	719	Gṛhyakarmaprayoga	Karmakânda	-
483	317	1803	Gṛhyakarmarmavidhi	Karmakânda	-
484	123	681	Gṛhyaprayoga	Karmakânda	-
485	79	440	Jaiminîyagṛhyakarmavivaraṇam	Karmakânda	Bâl Agnihotri
486	153	843	Kâlîpuja	Karmakânda	-
487	112	625	Kriyâkairavacandrikâ: Pavitrotsavavidhi	Karmakânda	-
488	142	777	Kriyâkairavacandrikâ	Karmakânda	-
489	111	618	Mahânyâsa	Karmakânda	-
490	3	22	Mahâsamkalpa Gaṇapatikalp-apûjâ & Vâstupûjâ	Karmakânda	-
491	98	548	Mahâsamkalpadîpikâ	Karmakânda	-
492	176	948	Makuṭâgama (Nityapûjâvidhi)	Karmakânda	-
493	102	569	Maṇḍapavidhi	Karmakânda	-
494	84	471	Mantra & Pûjâvidhi	Karmakânda	-
495	2	14	Mantra & Yantra	Karmakânda	-
496	158	867	Mantra & Yantra	Karmakânda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	G	S	Treats the rites of Agnihotra and other domestic rites.	-	G
Sundara	G	S	A part of Āpastambagṛhyaprayoga with the commentary of Gopala	-	G
-	G	S	Contain of the text dealing with domestic rites as prescribed by Āpastamba. A Sūtra Patalam aslo. Text explanation	-	G
-	G	S	Contain the Vedamantras for the performance of Aupasana	-	G
-	G	S	Procedure for preparing the Astabandhana for Bhadrakâli.	-	G
-	G	S	Text on funeral rites	-	G
-	G	S	Contains the text of funeral and post funeral rites according to Bodhâyana	-	B
-	G	S	Describe the obsequies rites according to Bodhâyana	-	G
Parsuram	G	S	A part of Bodhâyana prayoga completed.	-	G
-	G	S	Contains methods of doing fire ritual according to Bodhâyana	-	B
-	G	S	Contains the performance of domestic rites from post natal rites to marriage ceremony according to Bodhâyana	-	G
-	G	S	Contains the Hindu rituals	-	G
-	G	S	Treats the ritual of sacred thread of Bodhâyana	-	B
-	G	S	Deals with various types of ritual gifts and their fruits	-	G
-	G	S	Text on the ritual bath to taken at Ramesvaram	-	B
-	G	S	Tantrika mantras for Devi pujâ vidhi	-	B
-	G	S	Ritual of worship of the pavilion of Goddess in the S'iva temple	-	B
-	G	S	Bodhâyana pūrva prayoga. Incompele	-	G
-	TG	TS	Gives rhe ritual to ward off ill effects of planetary movements	-	G
-	G	S	Contains some rites for pacifying the planets, etc.	-	G
-	G	S	Deals with the performance of all domestic rites as prescribed by Āpastamba	-	G
-	G	S	Text on domestic rites	-	G
-	G	S	Text dealing with domestic rites	-	G
Raja Sastri	G	S	A few chapters of a text on domestic rites	-	G
-	G	S	Describes the domestics rites of Maharsi Jaimini belonging to Sâmaveda	-	B
-	T	T	Contain the mantra of Kâli and worship	-	B
-	G	S	Contain the the text based on Pañcarâtra Âgama	-	B
-	G	S	A part of the Ritual manual of the Vaikhânasa Tradition	-	G
-	G	S	A part of S'rirudram and other rites of S'iva worship	-	G
-	G	S	Hindu rituals	-	B
-	G	S	Contain the Mahâsamkalpa, rite of das'adâna ardhodaya mahodaya vidhi etc.	-	B
-	G	S	Contains the full chapter of Makutâgama treating the daily S'iva worship	-	G
Vaidyanatha Bhatta	G	S	Text on domestic rites	-	G
Raghunatha Bhat	G	S	A part of mantraprayoga and pujâ	-	B
-	T	T	A few mantras and yantras for worship	-	G
-	T	T	A few Yantras and Mantras	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
497	7	57	Mantras	Karmakânda	-
498	54	324	Maraṇaprâyas'cittavidhi	Karmakânda	-
499	54	329	Mmantra & Yantra	Karmakânda	-
500	140	767	Nâmâvalisamgraha	Karmakânda	-
501	151	829	Nârâyaṇabalikrama	Karmakânda	-
502	108	603	Navadûtikalânyâsa	Karmakânda	-
503	86	484	Navagraha Mantra, Dosaparihârahoma	Karmakânda	-
504	47	291	Nityakarma Mantra	Karmakânda	-
505	44	274	Nityakarma, Bhojanavidhi	Karmakânda	-
506	7	54	Nityakarmânusthânavidhi	Karmakânda	-
507	164	897	Nityapûjâvidhi	Karmakânda	-
508	159	872	Pañcapratisthâvidhi	Karmakânda	-
509	81	455	Pañcasûkta, Pañcas'ânti	Karmakânda	-
510	18	119	Pratisthâvidhi	Karmakânda	-
511	91	506	Pratisthâvidhi	Karmakânda	-
512	100	556	Pratisthâvidhi	Karmakânda	-
513	102	566	Pratisthâvidhi	Karmakânda	-
514	120	660	Pratisthâvidhi	Karmakânda	-
515	88	495	Prâyas'cittasangraha	Karmakânda	-
516	52	313	Prâyas'cittavidhi	Karmakânda	-
517	109	607	Prayogacandrikâ	Karmakânda	-
518	175	942	Pûcaiviti	Karmakânda	Boga Nayanar
519	141	773	Pûjâ Mantras	Karmakânda	-
520	2	13	Pûjâvidhi	Karmakânda	-
521	93	515	Pûjâvidhi	Karmakânda	-
522	121	674	Pûjâvidhi	Karmakânda	-
523	151	830	Pûjâvidhi	Karmakânda	-
524	44	275	Punyāhavācana, Samkalpa S'rādhhaprayoga	Karmakânda	-
525	83	464	Pûrva- prayoga	Karmakânda	-
526	143	784	Pûrva- prayoga	Karmakânda	-
527	103	572	Pûrva -prayoga	Karmakânda	-
528	133	728	Pûrva -prayoga	Karmakânda	-
529	80	447	Pûrva- prayoga -vidhi	Karmakânda	-
530	93	513	Putrasvîkâravidhi	Karmakânda	-
531	116	646	S'ivapûjâvidhiprayoga	Karmakânda	-
532	6	46a	Sahasras'aṅkhasnapanavidhi	Karmakânda	-
533	7	59b	Sakalaprâyas'cittavidhi	Karmakânda	-
534	99	555	Samkîrnavisaya	Karmakânda	-
535	30	190	S'ānthi Pañcakam	Karmakânda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	T	T	Various mantras in Tamil	-	G
Surya Varma	G	S	Performance of obsequies rites. Complete	-	B
-	T	T	Some mantra and yantra of Deities	-	G
-	G	S	Names of some Deities for worship	-	B
-	G	S	Text on rites of obsequies	-	G
-	G	S	Text on rites of obsequies	-	G
-	G	S	Mantras on navagraha and manual to do homa	-	G
-	G	S	Delas with procedure of daily rites.	-	G
-	G	S	Daily worship & feeling of Brahmin	-	B
-	T	T	Procedure of performing daily rites	-	G
-	G	S	Text on daily worship	-	B
-	G	S	Rites of installation of Ganes'a, S'iva and other Deities	-	B
-	G	S	Contain some important veda mantra recited daily during worship	-	G
-	G	S	Deals with rituals of installation in temple	-	G
-	G	S	Manual dealing with rites of installation of Deities in temple	-	B
-	G	S	Ritual of installation. Incomplete	-	G
-	G	S	Rites of installation of Deities such as Ganapati, etc. In temple according to S'aiva Agama	-	G
Ramanujacarya			Contains of the rites of installation of Vaisnava Deities	-	G
Venkatachari	G	S	A ritual manual on rites of atonement	-	G
-	G	S	Performance of rituals of atonement	-	G
-	G	S	A brief manual dealing with the rituals beginning from post-natal to marraiage as presrecribed by Apastamba. Complete	-	G
Muthuvala Tayi Amma	T	T	Text in Tamil treating the worship of S'iva and on Yoga	-	G
-	G	S	Hymns and Mantras for worship of Ganes'a, Krsna, etc.	-	G
Subrahmanya	G	S	Procedure of daily worship	-	G
-	G	S	Treats the ritual of worship	-	G
Sudarsana Bhatt	G	S	Rituals of worship according to Vaisnava tradition	-	G
-	G	S	Contain the perfomance of worship and other rituals in Visnu temple	-	G
-	G	S	Domestic rites	-	G
-	G	S	Rites of Upnayana and marriage. Incomplete	-	G
Gopalacarya	G	S	Treats the domestic rituals	-	G
-	G	S	Deals with rites of Upanayana and marriage	-	G
Ananta Narayana Sastri	G	S	Describes the domestic rites	-	G
Subrahmanya Sharma	G	S	Text of performance of household rites	-	B
Krisna Sastri	G	S	The ritual of adopting a son	-	G
-	G	S	Describe in detail the worship of S'iva in the temple based on Kamika and other S'aiva Agamas	-	B
-	G	S	Describes the detailed procedure based on S'aiva Agama for perfoming abhiseka to S'iva in templewith 1000 conchs	-	G
-	G	S	Various rites of atonement	-	B
-	G	T	Miscellaneous subjects like mantra, yantra,etc.	-	B
-	G	S	Mantra in S'anthi Pañcakam	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
536	97	543	S'anthihomavidhi	Karmakânda	-
537	122	678	S'ântikalpa	Karmakânda	-
538	141	774	S'ântimantras	Karmakânda	-
539	26	163	Sarva-prayas'cittha-vidhi	Karmakânda	-
540	140	766	Sarvaprâyas'cittamantra	Karmakânda	-
541	172	932	S'aunakîyamahâs'ântiprakaranam	Karmakânda	S'aunaka Maharsi
542	94	526	S'iva Chidambara Pûjâvidhi	Karmakânda	-
543	58	354	Sivapûcai	Karmakânda	-
544	38	233	S'ivapûjâ venba	Karmakânda	-
545	111	619	Smârtakarma	Karmakânda	-
546	28	178	Somavâravratapûjâvidhi	Karmakânda	-
547	136	747	S'râddhamantra	Karmakânda	-
548	97	541	S'râddhaprayoga	Karmakânda	-
549	155	847	S'râddhavidhi	Karmakânda	-
550	3	25	S'râddhavidhi, Rudratris'ati Arcana	Karmakânda	-
551	111	621	S'rîvaisnava Nitya Pârâyanagrantha	Karmakânda	-
552	147	813	S'rîvaisnava Nityagrantha	Karmakânda	-
553	4	27	Tila-homa-mahâ-samkalpa	Karmakânda	-
554	84	476	Tiruvârâdhanakramam	Karmakânda	-
555	143	788	Tiruvârâtanakramam	Karmakânda	-
556	53	317	Udakas'ântimantra	Karmakânda	-
557	176	947	Upanayanavidhi	Karmakânda	-
558	51	310	Utsava-prayoga	Karmakânda	-
559	141	776	Vaikhânasa Prayoga	Karmakânda	-
560	93	517	Vaisnavanityânusthânavidhi	Karmakânda	-
561	81	454	Vâstus'ânti	Karmakânda	-
562	176	943	Vratakalpamañjari	Karmakânda	-
563	141	771	Vratakalpamañjari	Karmakânda	-
564	125	693	Vrataprayoga	Karmakânda	-
565	112	628	Yantra	Karmakânda	-
566	85	483	Apara-prayoga	Karmakânda	-
567	19	125	Bodhâyanabrahmayajñaprayoga	Karmakânda	-
568	129	713	Bodhâyanapûrvakarmavidhi	Karmakânda	-
569	53	318	Sarvaprâyaûcittavidhi	Karmakânda	-
570	317	1808	Pratisthâvidhi	Karmakânda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Venkatatri	G	S	Contains the rites of pacifying (S'anti)	-	B
Vamadeva	G	S	Contains some rites for pacifying the planets, etc.	-	G
-	G	S	A few S'ântimantras for recitation	-	B
	G	S	Rites of atonement	-	G
Mohanâcârya	G	S	Contain the ritual of atonement	-	G
-	G	S	Treats many rites of pacification, etc.	-	G
Vaidya Natha	GT	ST	Contains of the text S'iva pûjâ in the temple at Chidambaram	-	G
-	T	T	A text dealing with worship of S'iva. Incomplete	-	B
-	T	T	Instructions on S'iva pûjâ and vaidya	-	B
-	G	S	Describes domestic rites according to Âpastamba	-	B
Subrahmanya	G	S	Procedure of worship of S'iva on every Monday	-	G
-	G	S	A very brief text on the rite of Srâddha	-	B
-	G	S	Deals with the rite of Srâddha for pitṛs and also the rite of Tilahoma	-	G
-	G	S	Describe the performance of Srâddha according to great seer Âpastamba	-	G
Ramanatha Vattiyar	G	S	Hindu rituals for Srâddha and worship of Rudra.	Plavangavars Kârtikamâsa 17th day Monday Dvâdas'i Tithi	B
-	G	S	Contains stotra asta sloka, Nârâyaṇopaniṣad and Dvayopaniṣad	-	B
-	G	S	Text on daily rites of Vaiṣṇavas	-	B
-	G	S	Procedure of doing tilahoma meditation of Mahâsaṅkalpa mantra	-	G
Srirama Iyyangar	G	S	A manual on Vaiṣṇavas temple worship.	-	G
-	G	S	Treats the daily worship done by Vaiṣṇavas	-	B
-	G	S	A part of Vedamantra	-	B
-	G	S	The rite of Upanayana is described	-	B
-	G	S	Deals with ritual of Viṣṇu temple festival accordin to Vaikhânasa Âgama	-	G
-	G	S	A part of the Vaikhânasa Âgama for worship of Viṣṇu	-	G
-	G	S	Decribes the daily rites of a Vaiṣṇavas	-	B
-	G	S	A part of S'aivâgama rite in complete	-	G
-	G	S	Deals with the rites of worship, etc. On the days of various Vratas	-	G
-	G	S	Deals with the worship of Deities such as Ganes'a, S'iva, and Navagraha	-	G
Tiruvenktam	G	S	Contains the complete text of rites such as Vivâha and some Vratas	-	G
-	T	T	A few pages on yantra and mantra	-	G
-	G	S	Describe funeral rights based on Bodhâyana Smṛti. Complete	-	G
Vighnes'wara S'ivâcârya	G	S	Gives the ritual of Brahmayajña according to Bodhyâna	-	G
-	G	S	A part of domestic rites as prescribed by Bodhyâna	-	B
Seetarama Sastri	G	S	Procedure of perormance of rite of atonement	-	B
-	G	S	Treats the rituals of installation of deities in the temple	-	B

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
571	7	55b	Navagraha Pujâ, Vaidya S'âstra	Karmakânda, Ayurveda	-, Agastya
572	162	886	Âṛeḷuttu Antâti Carittiram	Kâvya	-
573	26	164	Dhûmas'akaṭadaṇḍakam	Kâvya	-
574	179	959	Mukkûṭaṟ Pallu	Kâvya	-
575	47	287	Divyaprabhandam	Kâvya	-
576	7	52	Divyaprabhandam	Kâvya	-
577	118	652	Râmâyaṇa Vacanam	Kâvya	-
578	34	206	Samkîrṇaviṣaya	Kâvya	-
579	102	567	S'is'upâlavadham	Kâvya	Mâgha Kavi
580	114	634	Trikûṭâcalamâhâtmyam	Kâvya	-
581	127	703	Uttararâmacaritam	Kâvya	Bhavabhuti
582	176	945	Viraliviṭu Tûtu	Kâvya	-
583	182	973	Hâlâsyamâhâtmyam	Kâvya	-
584	194	1036	Raghuvaṣam	Kâvya	Kâlidâsa
585	109	612	Saṁgraharâmâyaṇam	Kâvya	-
			Râmastotram	Hindu Orisons	-
586	199	1071	Land Record	Land Record	-
587	85	480	Land and Personal Record	Land Record	Muthu Sâmi Acârya
588		B	Land Record	Land Record	-
589		C	Land Record	Land Record	-
590		E	Land Record	Land Record	-
591	28	177	Land Record	Land Record	-
592	79	441	Land Record	Land Record	-
593	84	475	Land Record	Land Record	-
594	97	544	Land Record	Land Record	-
595	101	560	Land Record	Land Record	-
596	104	577	Land Record	Land Record	-
597	104	578	Land Record	Land Record	-
598	105	582	Land Record	Land Record	-
599	117	649	Land Record	Land Record	Konkanar
600	118	651	Land Record	Land Record	-
601	121	670	Land Record	Land Record	-
602	122	676	Land Record	Land Record	-
603	122	680	Land Record	Land Record	-
604	127	700	Land Record	Land Record	-
605	132	724	Land Record	Land Record	-
606	132	725	Land Record	Land Record	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
Vayiravan	T	T	Stotra, Mantra and medicine preparation	-	G
-	T	T	The holy legend of birth of God Murukan	-	G
-	G	T	Poem on steam engine	-	B
-	T	T	A form old Tamil poem	-	B
Narayana Pattar	T	T	A part of Tamil Vaiṣnava literature	-	G
-	T	T	Tamil Vaiṣnava devotional poems	-	G
-	T	T	The story of Râmâyaṇa in Tamil prose	-	G
-	G	S	Some verses from Râmâyaṇa and some duologue from drama	-	B
S'rī Vaikunthan	G	S	Contains the 4th, 5th and 6th Sarga of the Mahâkâvya with commentary	-	B
Sankaranarayanan	G	S	This is a part of Skandapurâṇa containing the Holy legend of Tirukkurralam and also the legend of Putarjunakshetra	-	G
-	G	S	The classical Sanskrit drama compose by Bhavabhuti dealing with the story of Râma	-	G
-	T	T	A brief Tamil poem	-	G
-	G	S	An ancient text on the holy legend of the city of Madurai, Tamilnadu	-	G
-	G	S	A part of the well known Sanskrit Kâvya	-	G
-	G	S	Contains a short text describing Râmâyaṇa story and hymn to Râma.	-	G
-	T	T	Personal land record	-	G
-	T	T	Land record	-	B
-	T	T	Very long Mss 25 inch	-	G
-	T	T	Long Mss	-	G
-	T	T	Long Mss	-	G
-	T	T	Lease agreement of agriculture	-	G
-	T	T	Personal land record	-	G
-	T	T	Contains detail of cultivation of lands in a village called Mahadevapuram	-	G
-	T	T	Contain the detail of agricultural accounts of some families in the village	-	G
-	T	T	Collection of personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Contain the documents of land records	-	G
-	T	T	Land account and cultivation records	-	G
-	T	T	Contains documents related to land settlements of a village in Tamilnadu	-	G
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Personal Land Record	-	G
-	T	T	British Indian Government's seal of 1934 is found in the record	-	G
-	T	T	Personal land record	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
607	135	743	Land Record	Land Record	-
608	135	744	Land Record	Land Record	-
609	138	754	Land Record	Land Record	-
610	140	769	Land Record	Land Record	-
611	143	782	Land Record	Land Record	-
612	145	796	Land Record	Land Record	-
613	145	799	Land Record	Land Record	-
614	147	810	Land Record	Land Record	-
615	172	933	Land Record	Land Record	-
616	174	937	Land Record	Land Record	-
617	179	957	Land Record	Land Record	-
618	182	972	Land Record	Land Record	-
619	123	682	Land Record	Land Record	-
620	138	756	Land Record	Land Record	-
621	199	1068	Land Record	Land Record	-
622	-	D	Land Record	Land Record	-
623	-	A	Land Records	Land Record	-
624	28	174	Letter Note	Letter Note	-
625	208	1100	Anakkatikaram	Mathematics	-
626	101	559	En Cuvaṭi	Mathematics	-
627	19	123	Eṇkaṇitam	Mathematics	-
628	34	207	Eṇkaṇitam	Mathematics	-
629	44	267	Eṇkaṇitam	Mathematics	-
630	133	729	Eṇkaṇitam	Mathematics	-
631	144	794	Eṇkaṇitam	Mathematics	-
632	120	667	Vâyppâṭu	Mathematics	-
633	136	745	Eṇkaṇitam, Jyotiṣa S'âstra	Mathematics, Astrology	-
634	27	171	Divâ karam Nighaṇṭu (in Tamil)	Nighaṇṭu	-
635	31	195	Anantavratapûjâ, S'ivarâtripûjâ	Pâñcâli	-
			Citraguptakathâ	Pâñcâli	-
636	106	586	Rusiṣipañcamîvratam	Pâñcâli	-
637	46	284	Somavâravratakathâ, Nâgapratiṣṭhâ	Pâñcâli	-
638	1	6	Vrata Kalpa	Pâñcâli	-
639	51	311	Vratakalpamañjarī	Pâñcâli	-
640	19	122	Rasaratnakaram	Poetics	-
641	194	1042	Kuvalayânandam, Smṛti Nibandha	Poetics, Dharmas'âstra	Appayadikṣita
642	34	205	Prâtis'âkhya (1st Part)	Prâtis'akhya	-
643	170	924	Âruṭam	Prognosis	-
644	43	265	Nimitta-s'âstram	Prognosis	-
645	43	260	Nimitta-s'âstram	Prognosis	-
646	9	68	Pras'nas'âstra	Prognosis	-
647	4	32	Aruṇâcalamâhâtmyam	Purâṇa	-
648	105	583	Adhyâtmarâmâyaṇam	Purâṇa	-
649	95	533	Aruṇagiripurâṇa	Purâṇa	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	B
-	T	T	Personal land record	-	B
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	B
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
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-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Personal land record	-	G
-	T	T	Land Record of Ramkrisnan. Long Manuscript	-	G
-	T	T	Land records of Gurumurti, Muttuswami and Natesa. Very long Mss 35 inch.	-	G
-	T	T	Text of number letter	-	G
-	T	T	Ancient tamil text on mathematics	-	G
-	T	T	Contains the basic text of mathematics	-	G
-	T	T	Text in basic mathematics	-	G
-	T	T	Text in basic mathematics	-	G
-	T	T	Text in basic mathematics	-	G
-	T	T	Text in basic mathematics	-	G
-	T	T	Text in basic mathematics for children	-	G
-	T	T	Contains simple mathematics tables	-	G
-	T	T	Basics mathematics and astrology	-	G
Rama Krishna	T	T	Nighantu of Tamil language by Divâkaram	-	B
-	G	S	Encomiastic song with rituals related to the consecrate of various Deities & related to various Puranas.	-	B
-	G	S	RT with rituals recited at the time of a particular worship.	-	B
-	G	S	Holy legend of Somavaravrata etc. with rituals	-	B
Sriivasan	G	T	RT with rituals recited at the time of a particular worship.	-	G
-	G	S	RT with rituals recited at the time of Gouri varata pūja	-	G
-	G	S	Text on Alarikâra S'âstra	-	G
-	G	S	Contains a part of Kuvalayânandam and also a Smrti text	-	G
-	G	S	The text of Prâtis'akhya for the Yajurveda	-	G
-	T	T	Text on perdiction	-	G
-	T	T	Perdiction of various effects of planets	-	G
-	T	T	Text of predication	-	B
-	T	T	Astrological text on predictions	-	G
-	T	T	Holy legend of famous S'aiva holy place in Tamilnadu	-	G
-	G	S	Contains the complete text	-	G
-	T	T	Contains the complete Purâna text	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
650	135	742	Bhâgavata Purâṇa	Purâṇa	-
651	42	254	Bhâgavatam	Purâṇa	-
652	137	750	Bhâgavatapurâṇam	Purâṇa	-
653	166	904	Bhâgavatapurâṇam	Purâṇa	-
654	129	711	Bhâgvatapurâṇam	Purâṇa	-
655	110	616	Bhavisyottarapurâṇam	Purâṇa	-
656	138	752	Civapurâṇam-Urai	Purâṇa	-
657	21	137	Devîmâhâtmyam	Purâṇa	-
658	52	315	Devîmâhâtmyam	Purâṇa	-
659	10	79	Purâṇa	Purâṇa	-
660	87	490	Purâṇa	Purâṇa	-
661	46	281	Purâṇam	Purâṇa	-
662	52	314	Purâṇam	Purâṇa	-
663	81	457	Purâṇam	Purâṇa	-
664	43	262	Purâṇam	Purâṇa	-
665	112	627	Râmâyaṇam :Paṭṭâbhiṣekasarga	Purâṇa	-
666	83	466	S'rîdevîpurâṇam	Purâṇa	-
667	2	19	Sundarakânḍa	Purâṇa	-
668	103	573	Sutasaṃhitâ	Purâṇa	-
669	129	712	Sutasaṃhitâ	Purâṇa	-
670	119	657	Vais'âkhamâhâtmyam	Purâṇa	-
671	1	8	Vais'âkhamâhâtyam & Vaidyanâthamâhâtyam	Purâṇa	Veda Vyâsa
672	167	907	Veṅkaṭagiṛimâhâtmyam	Purâṇa	-
673	162	883	Veṅkaṭeca Avatâra Vilaakkam	Purâṇa	-
674	183	978	Visnupurâṇam	Purâṇa	Vyâsa
675	44	270	Purâṇam, Vaidya S'âstra	Purâṇa, Ayurveda	-
676	133	730	Âḻvâr Vaibavam	Religious Text	-
677	120	665	Sivakâmi Venpâ	Religious Text	-
678	52	312	(Songs on Vaisṇava Saints)	Religious Text	-
679	122	677	Vaisṇavakṣetramala	Religious Text	-
680	106	585	Tandiyalaṅkâram	Rhetoric	Dandî
681	106	585	Tandiyalaṅkâram , Siddha Vaidya	Rhetoric, Ayurveda	-
682	25	155	S'aiva Yoga	S'aiva Yoga	-
683	168	911	Aruṇâcalapurâṇam	Saivism	-
684	168	913	Tirumûlar Nikaṇṭu	Saivism	-
685	245	1291	Vaidika S'ikṣâ	S'ikṣâ	-
686	11	84	Purâṇam	Stories	-
687	175	941	Bhâgavatakatai	Stories	-
688	136	746	Citra Râmâyaṇam & Yantras	Stories	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	G	S	Contains the 5th book of Bhâgavata Purânam	-	B
-	G	S	Some verse from Bhâgavata Purânam with Tamil expalanation	-	G
-	G	S	Contains part of the 7th and 8th Skandhas	-	G
-	GT	ST	Text of the Bhâgavata Purânam	-	B
-	G	S	Contains the 10th Skandha	-	G
-	G	S	A part of the Purânam. Good handwriting	-	G
Subrahmaniya	T	T	Contains the text of the Tamil version of the Civapurâna with explanation	-	G
-	G	S	A few chapters from the Devimâhâtmyam	-	G
-	G	S	The part of Brahmândapurâna	-	B
-	T	T	Holy legend connected with S'iva holy place	-	G
-	T	T	Contains old purâna stories in Tamil	-	G
-	T	T	Purânic text	-	G
-	T	T	Purâna in Tamil and very old	-	G
-	T	T	Holy legend	-	G
-	T	T	Verses from Purâna on S'iva	-	B
Ramanujacharya	G	S	A part of the Râmâyanam	-	B
Swami Nathar	T	T	A part of Devimâhâtmyam in Tamil, Complete	-	G
-	Tl	T	Part of Râmâyana	-	G
-	D	S	A part of the Skandapurâna m. Contains the the Nilâdrim-âhâtmyam, the holy legend of Puri. The Devanâgari scrip appears to be different	-	G
-	G	S	A part of the Skandapurânam	-	B
Mahâdeva	G	S	Contain the complete text. This is as a prt of the Skandaurânaa	-	G
-	Tl	S	Part of Skandapurâna	-	B
-	Tl	S	Purânic text	-	B
-	G	S	The holy legend of the Tirupati hills as part of the Padmapurânam	-	G
-	T	T	Contains the Purâna story of incarnation of Visnu as Venkates'a in Tamil	-	G
Ranganatha Sarma	G	S	Contains the complete text of Visnupurânam	-	B
-	T	T	Some holy legends on S'iva and Vaidya Sâstra composed by Agastya	-	G
-	T	T	Brief stories of S'ri Vaisnava devotees called Alvar in Tamil	-	G
-	T	T	Contain the Tamil text on Goddess Sivakami	-	G
-	T	T	Musical comoposition praise of Vaisnava saintns	-	G
-	GT	ST	Briefly describes the Vaisnava holy places situated in Tamilnadu, etc..	-	G
-	T	T	Contains the Tamil text on rhetoric	-	G
-			Tandiyalankâram and text on medicine	-	G
-	T	T	Long text of S'aiva Yoga	-	B
-	T	T	The holy legend of the S'aiva holy place Tiruvannamalai	-	G
-	T	T	Contain long text dealing with Saivism, Yoga and medicine	-	G
-	G	S	Text on pronunciation of Vedamantra and Vedic Gramma	-	G
Sevandiyar	T	T	Folk stories in Tamil	-	G
-	T	T	Stories of some devotees	-	G
-	T	T	Some Râmâyana stories are illustrated with	-	G

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1	2	3	4	5	6
SlNo	DN	MSN	Title	Subject	Author
689	174	939	Mahâbhâratakathâ	Stories	-
690	175	940	Purâṇakatai	Stories	-
691	151	833	Aritananda Vilakkam	Stories	-
692	124	689	Maruva Ṇandadd (Agaval)	Stories	-
693	170	922	Pañcapâṇṭavar Katai	Stories	-
694	85	479	Râmar katai	Stories	-
695	149	823	S'iva Katai	Stories	-
696	167	905	Laṭcaṇaviti	Sundry	-
697	11	85a	Kerala Mâtrikam	Tantra	-
698	50	307	Mantra and Tantra	Tantra	-
699	84	473	Mantra and Tantra	Tantra	-
700	47	288	Mantrikam	Tantra	-
701	161	881	Tantra	Tantra	-
702	95	530	Tantra-prayoga	Tantra	-
703	101	564	Tantra-prayoga	Tantra	-
704	50	305	Tantram	Tantra	-
705	84	470	Tantras'âstra	Tantra	-
706	103	574	Tantras'âstra	Tantra	-
707	84	469	Visâpaharaṇamantra	Tantra	-
708	128	710	Yantra , Tantra	Tantra	-
709	5	42	Yantra, Mantra	Tantra	-
710	6	44	Yantra, Mantra	Tantra	-
711	145	795	Yantra, Mantra	Tantra	-
712	125	690	Yantra Vasiya	Tantra	-
713	199	1070	Naivyam	Temple Cooking	-
714	198	1065	Caramopyanirṇaya	Theology	-
715	197	1057	Tula Kaveri Ahatyam	-	-
716	109	609	Taittirîyopaniṣad	Upaniṣad	-
717	144	792	Taittirîyopaniṣad	Upaniṣad	-
718	2	15	Taittirîyopaniṣad	Upaniṣad	-
719	171	928	Upaniṣadsaṃgraha	Upaniṣad	-
720	1	7	Jñânayajanavyâkhyâna	Veda	Bhatta Bhaskara
722	115	641	Mantra	Veda	-
723	38	237	Puruṣasuktam, Vedamantras	Veda	-
724	58	355	Puruṣasûktamantrajapa' Puruṣârcana	Veda	-
725	58	352	Sâmaveda	Veda	-
726	91	508	Sâmaveda	Veda	-
727	97	542	Sâmaveda	Veda	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
			beautiful line drawings		
-	Tl	T	Contain some stories from Mahâbhârat in Telugu verse	-	B
-	T	T	Along text in prose and poetry describing some stories from the Purâṇas	-	G
Karmegam	T	T	Stories from S'ivapurâṇam	-	B
-	T	T	Tamil story	-	B
-	T	T	Contains the story of Mahâbhârata in Tamil	-	G
Azhagar Kuppan	T	T	Râmâyaṇa story in Tamil	-	B
-	T	T	Long stories from Sivapurâṇa in Tamil	-	G
-	T	T	A few verses on various subjects	-	G
Acyutan Namputiri	GT	ST	Drawings of some yantra with mantra to control young men and women	-	G
Arumugam	T	T	Some mantras of Kâli and pûjâ prayoga	-	G
-	G	S	Some mantras and yantras	-	G
-	T	T	Some mantra and yantra	-	B
-	T	T	Text on some yantras and worship	-	B
Nârâyaṇa	G	S	A part of Tantra dealing with worship	-	G
-	Ml	S	A part of Tantra rites	-	G
-	T	T	Procedure of rite of pratiṣṭhâ and pûjâ	-	G
Kuppu Swami	G	S	A part of Tantra S'âstra. More than 3 type of text in manuscript	-	G
-	G	S	Deals with the Tanta rituals such as Cakrapûjâ	-	G
-	T	T	Describe some mantras for curing poisonous bite and headache	-	G
-	T	T	Some yantras and rites to be performed	-	G
Kalidas Vaidyar	T	T	Drawing of yantra along with mantra	-	G
-	T	T	Describes some yantra and mantra for harming some body.	-	G
-	T	T	A part of antra S'âstra dealing with some rites	-	G
Kalidasa	T	T	Yantra Visaya citramâla mantraprayoga	-	G
-	T	T	Contain a long list of food offering in temple and their preparation	-	G
-	GT	ST	Text on Vaiṣṇava theology	-	G
-	G	S		-	G
-	G	S	Contains the text of Taittirîyopaniṣad.	-	G
-	G	S	A few parts of the said text	-	B
-	G	S	Some chapters of the Taittirîyopaniṣad	-	G
-	G	S	Contains some Upaniṣads such as the Îs'a, Kena etc.	-	B
-	G	S	Jñânayajñavyâkhyâna on Aruṇa Kâṭhaka portion of Taittrîya Âraṇyaka. Complete text with the bhâṣya of Bhaṭṭa Bhaskara.	-	B
-	G	S	A part of the Vedamantra (Yajurveda ?)	-	B
-	G	S	Some collected Vedic mantras	-	G
-	G	S	Deals with recitation of Puruṣasûkta for various results	-	B
-	G	S	Mantras from Sâmaveda	-	B
-	G	S	A part of Sâmaveda up to 6th prapâṭhaka	-	G
-	G	S	Contain of Sâmaveda mantras	-	G

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1	2	3	4	5	6
SINo	DN	MSN	Title	Subject	Author
728	99	552	Sâmaveda	Veda	-
729	134	734	Sâmaveda	Veda	-
730	157	858	Sâmaveda	Veda	-
731	176	949	Sâmaveda	Veda	-
732	82	463	Veda-mantra	Veda	-
733	81	459	Veda-mantra	Veda	-
734	115	642	Veda-mantra	Veda	-
735	27	168	Veda-mantra	Veda	-
736	42	252	Veda-mantra	Veda	-
737	126	696	Veda-mantra	Veda	-
738	179	961	Veda-mantra	Veda	-
739	54	322	Veda-mantra	Veda	-
740	139	760	Vedamantrabhâṣyam	Veda	-
741	140	764	Veda-mantra	Veda	-
742	26	165	Yajueveda	Veda	-
743	139	761	Yajueveda	Veda	-
744	162	885	Yajueveda	Veda	-
745	176	944	Yajueveda	Veda	-
746	113	630	Yajurveda-mantra	Veda	-
747	30	188	Yajueveda	Veda	-
748	8	65	Atmabodhaprakaranam	Vedânta	-
749	49	300	Âtmabodhavyâkhyâ	Vedânta	-
750	57	344	S'aiva-Vedânta	Vedânta	-
751	134	737	S'rîbhâṣyam	Vedânta	-
752	37	226	Vedânta	Vedânta	-
753	179	962	Vivekacintâmani	Vedânta	-
754	164	892	Âṉai Vaidyam	Veterinary	-
755	160	874	Âṉai Vaidyam	Veterinary	-
756	114	635	As'vavaidya Sâstra	Veterinary	-
757	113	631	Gaja Vaidyam	Veterinary	-
			Bogar Mûlikai Cûttiram	Veterinary	Boga Muni
758	177	953	Gajavâkaṭam	Veterinary	-
759	7	55a	Govaidya	Veterinary	-
760	103	570	Yâṉai Câttiram	Veterinary	-

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7	8	9	10	11	12
Scribe	L	S	Description	Date/Year	C
-	G	S	Contains some Sâmaveda mantras	-	G
-	G	S	Some mantras from the Sâmaveda	-	B
-	G	S	Some parts of the Sâmaveda	-	G
-	G	S	Mantras from the Sâmaveda with svaras	-	G
Raghava Sastri	G	S	A part of Yajurveda mantras	-	G
-	G	S	Some mantras from Yajurveda, Written on one side	-	G
-	G	S	A part of the Yajurveda, Taittitriya Samhita	-	G
-	G	S	A part of Yajurveda Âranyakam	-	B
-	G	S	1st part of Yajurveda	-	G
Thiru Venkatam Iyyengar	G	S	Some Veda mantras for daily recitation	-	G
Narayan Aiyangar	G	S	Some mantras from the Yajurveda	-	B
-	G	S	Some Vedamantras	-	G
-	G	S	Commentary on some Vedamantras	-	B
-	G	S	The first Kanda of the Yajurvedasamhita	-	G
-	G	S	A few mantras from the Yajurveda	-	G
-	G	S	Contains the full text of 4th Pras'na of Yajurvedasamhita	-	G
-	G	S	A part of the Yajurveda	-	G
-	G	S	Contains a portion of the Taittitriya Samhita	-	G
Sundararâja Iyyengar	G	S	A part of the Yajurveda mantra 2nd Adyayaya	-	B
Sundararaja	G	S	Taittitriya Brahma 1st Kandam complete	-	G
-	G	S	Verses on Vedânta	-	G
-	G	S	Brief text on Vedânta	-	G
-	T	T	Verses on saiva Vedânta	-	G
-	G	S	Contains some parts of Râmanuja's commentary on the Brahmasûtras	-	G
-	T	T	A few verses on Vedânta	-	B
Owner: Ramakrsna	T	T	Contains the old Tamil text on Vedanta	-	B
-	T	T	Treatment of diseases of elephants in Tamil	-	B
-	T	T	Deals with diseases of elephants and treatment	-	G
Sakaya Vaidyar	T	T	Contain the complete text of As'va Vakatam treating the diseases of horses.	-	G
-	T	T	Deals in detail with special diseases of elephants and their treatment	-	G
-	T	T	Text on treatment of ailments to elephants and some othe animals	-	G
-	T	T	Veterinary medicine for cow also yantra for cow protection	-	G
-	Ml	Ml	Contains the complete vaidya for elephants in verse	-	B

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Select Bibliography

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2. Agrawal Om Prakash - Conservation of Manuscripts and Paintings of South-East Asia, London: Butterworths & Co Ltd., 1984
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Illustrated Palm leaf MSS at Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā

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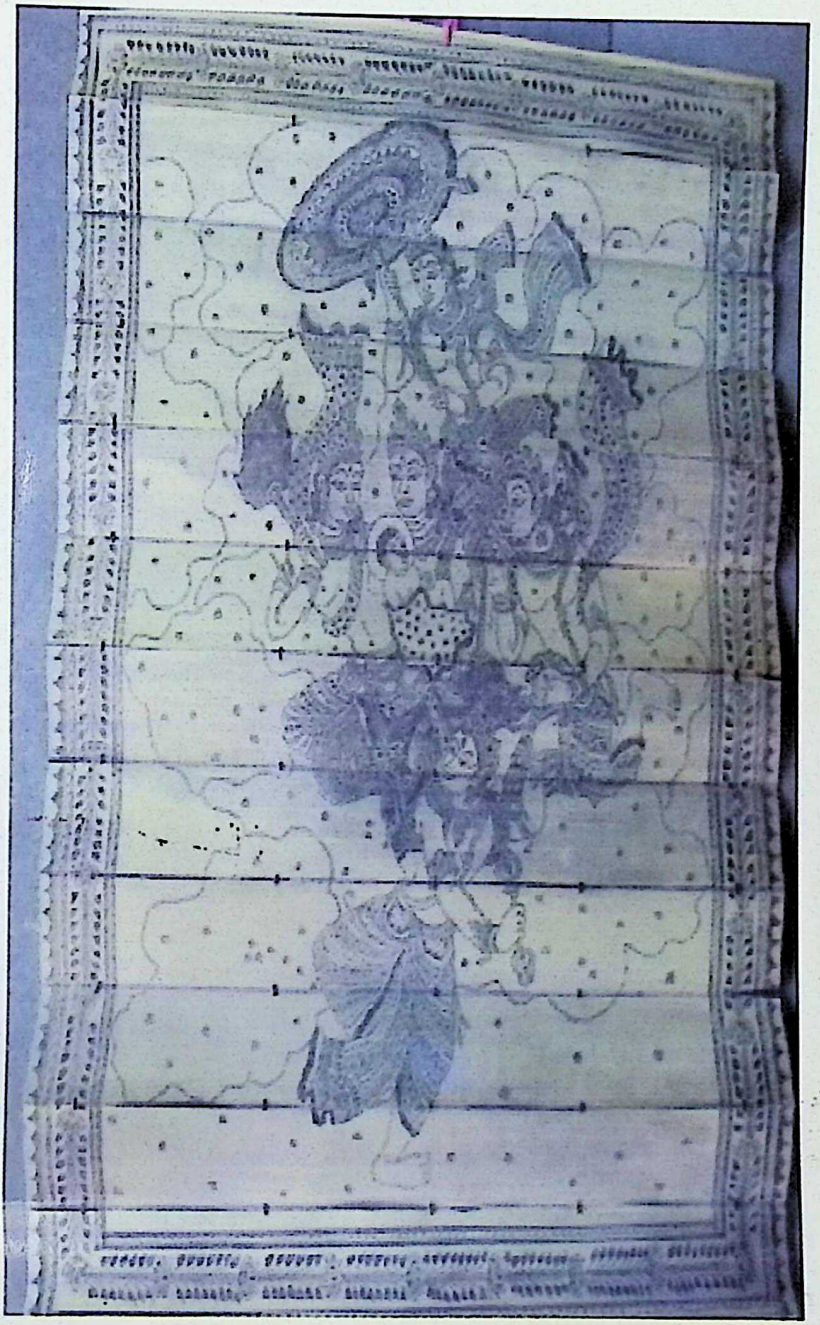

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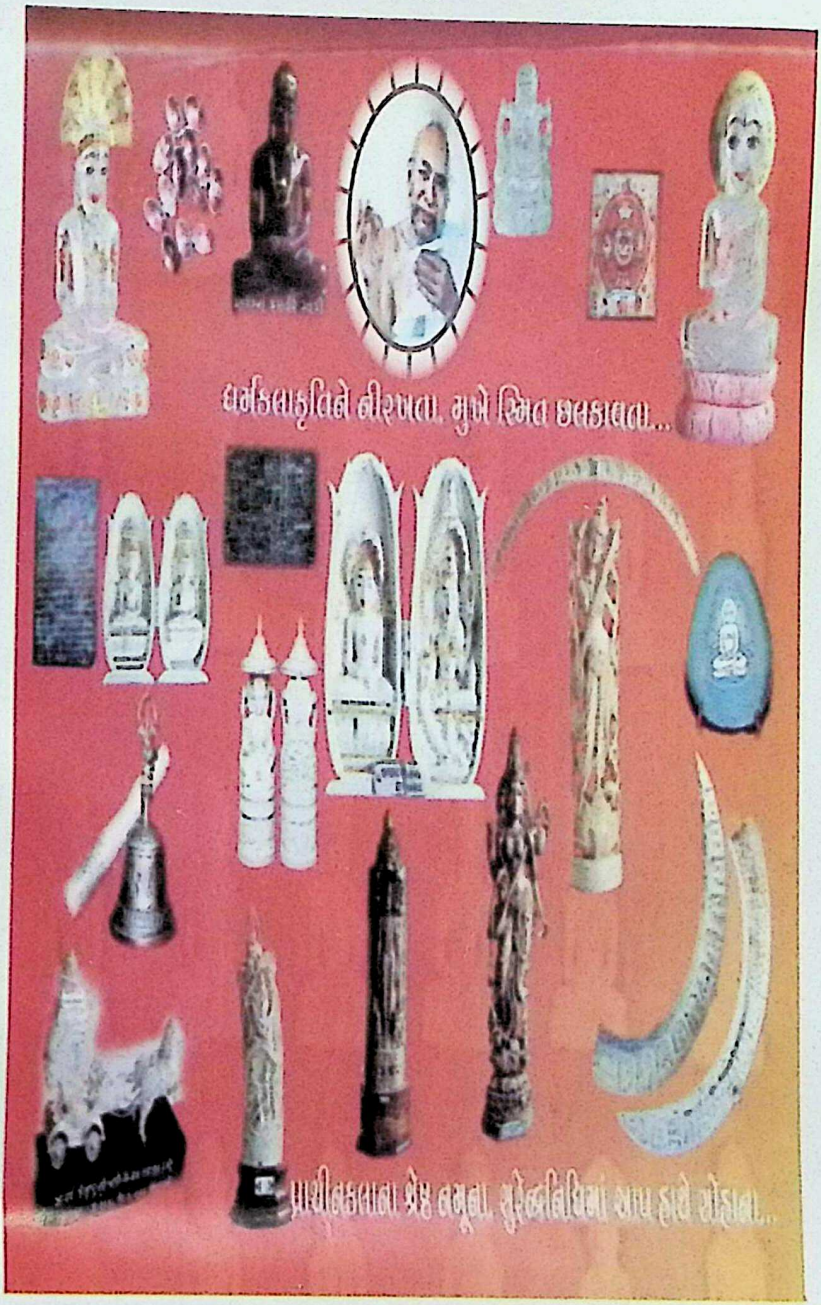

Some important collections of Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā

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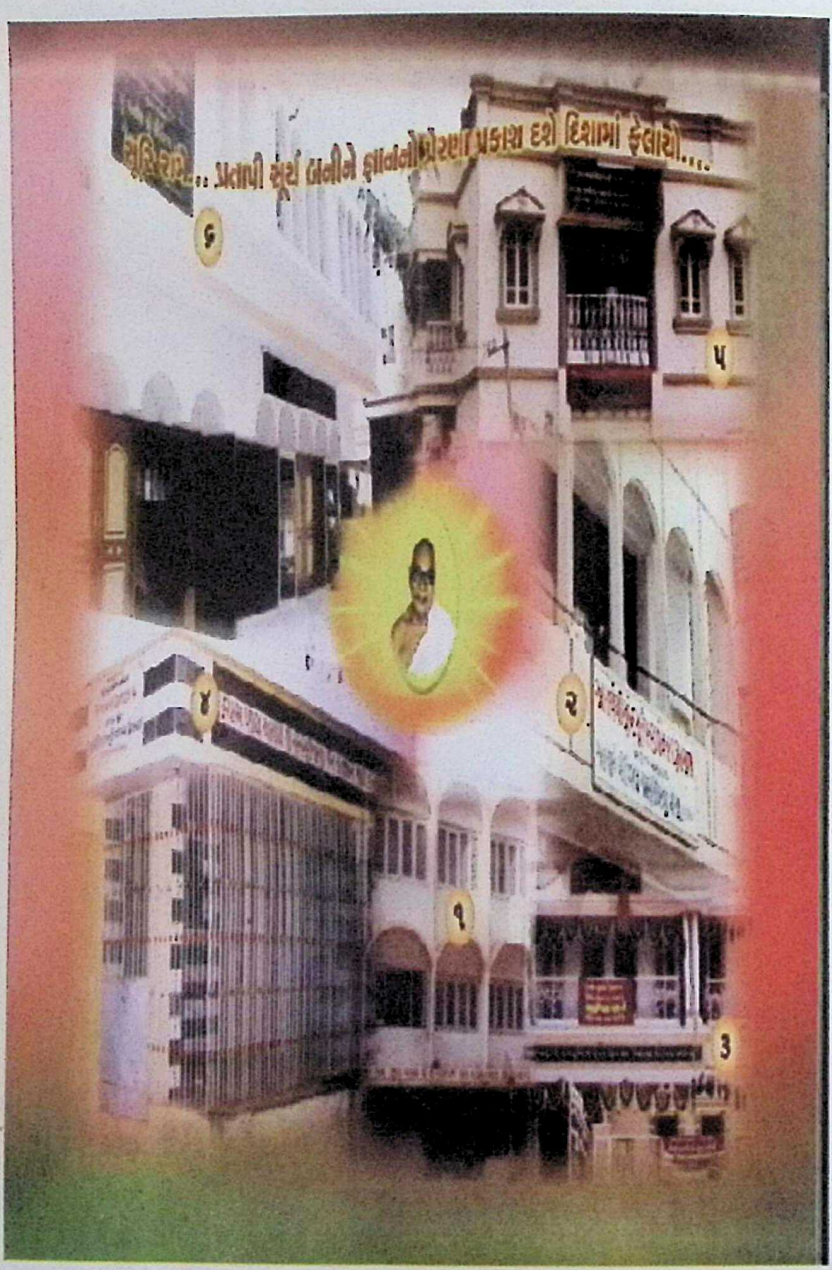

Four Centres of Learning of
Ācārya Surendrasūriswarji Jaina Tatvajñānas'ālā
with the blessings of
His Holiness Jagaccandrasūris'warji Mahārāja Sāheba

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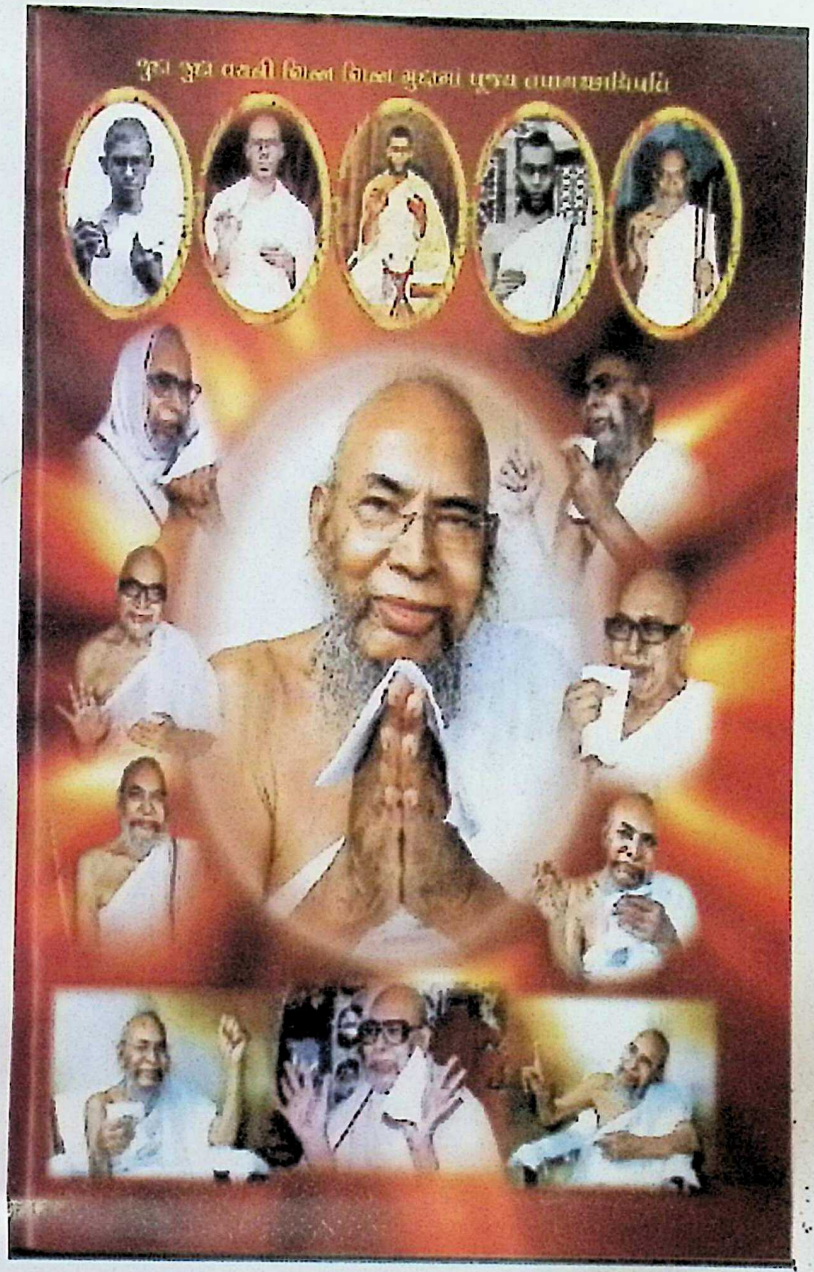

Source of inspiration

His HolinessS'rīmad Vijay Rāmsūris'warji Mahārāja (Dahelāwāla)

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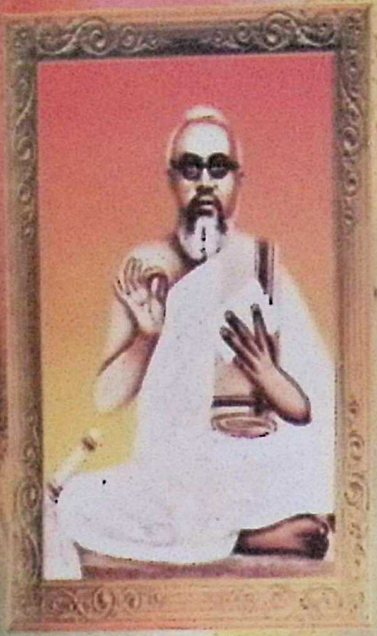

પરમપ્રકૃષ્ટ પ્રતિભાના તેજપૂંજસમા
પ.પૂ.આ સુરેન્દ્રસૂરીશ્વરજી મહારાજા

સૂરિરામના અદ્‌ભૂત સંયમ ઘડવૈયા
પ.પૂ.પંન્યાસશ્રી રવિવિજયજી મહારાજ

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Manuscripts were the important source of knowledge in the then India. So for what, many religious people, learned people, luminaries, monasteries, temples etc. collected and well preserved all those manuscripts with painstaking effort for a long time. Some collections were published time to time in catalogue form according to the need of the hour. This book is an attempt in this regard. This book is divided in two parts, i.e., Part-I, i.e., Basic Manuscriptology & Part-II, i.e., Catalogue of Palm-leaf Manuscripts. In this second part catalogue of Odia palm-leaf manuscripts and catalogue of South Indian palm-leaf manuscripts are given separately.

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